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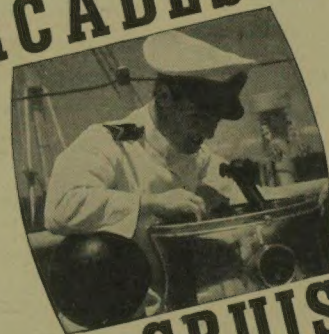
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SATURDAY, FEBRUARY 12, 1938.



THE GERMAN "PURGE": HERR HITLER, WHO IS NOW SUPREME HEAD OF THE WHOLE ARMED FORCES, AND THE NEWLY-PROMOTED FIELD-MARSHAL GÖRING, A MEMBER OF THE NEW SECRET CABINET COUNCIL.

A sensation was caused by the announcement, on February 4, of sweeping changes in the control of the German Forces and the direction of foreign policy. Herr Hitler's first Decree stated: "From now on I exercise personally the immediate command over the whole Armed Forces. The Wehrmacht Office in the War Ministry becomes the High Command of the Armed Forces, and comes immediately under my command as my military staff." A second Decree announced: "To advise me in the conduct of foreign policy I set up a secret Cabinet Council," and in naming its members he included "the Prussian Minister-President, Minister of Aviation and Commander-in-Chief of the Air Force, General Field-Marshal Hermann Göring." Field-Marshal Göring is the first German to attain that rank without ever having been a Staff Officer, having risen from the rank of

captain within five years. He is only forty-five and consequently the youngest German Field-Marshal of recent times. Another announcement made on February 4 was that Herr Hitler had decreed a reorganisation of the Ministry of Economics "in view of the powers given to the Commissioner of the Four-Year Plan, Field-Marshal Göring." In that capacity the latter is still busy co-ordinating German trade and industry under State control. On February 7 he spoke urgently on the subject of "economic rearmament" at the installation of Herr Funk as Minister of Economics, and denied that he himself was surrendering control of the Plan. All the new arrangements were regarded in Berlin as a victory for Nazism over reactionary elements in the Army high command. Portraits of other personalities concerned appear on page 239 of this number.

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By ARTHUR BRYANT.

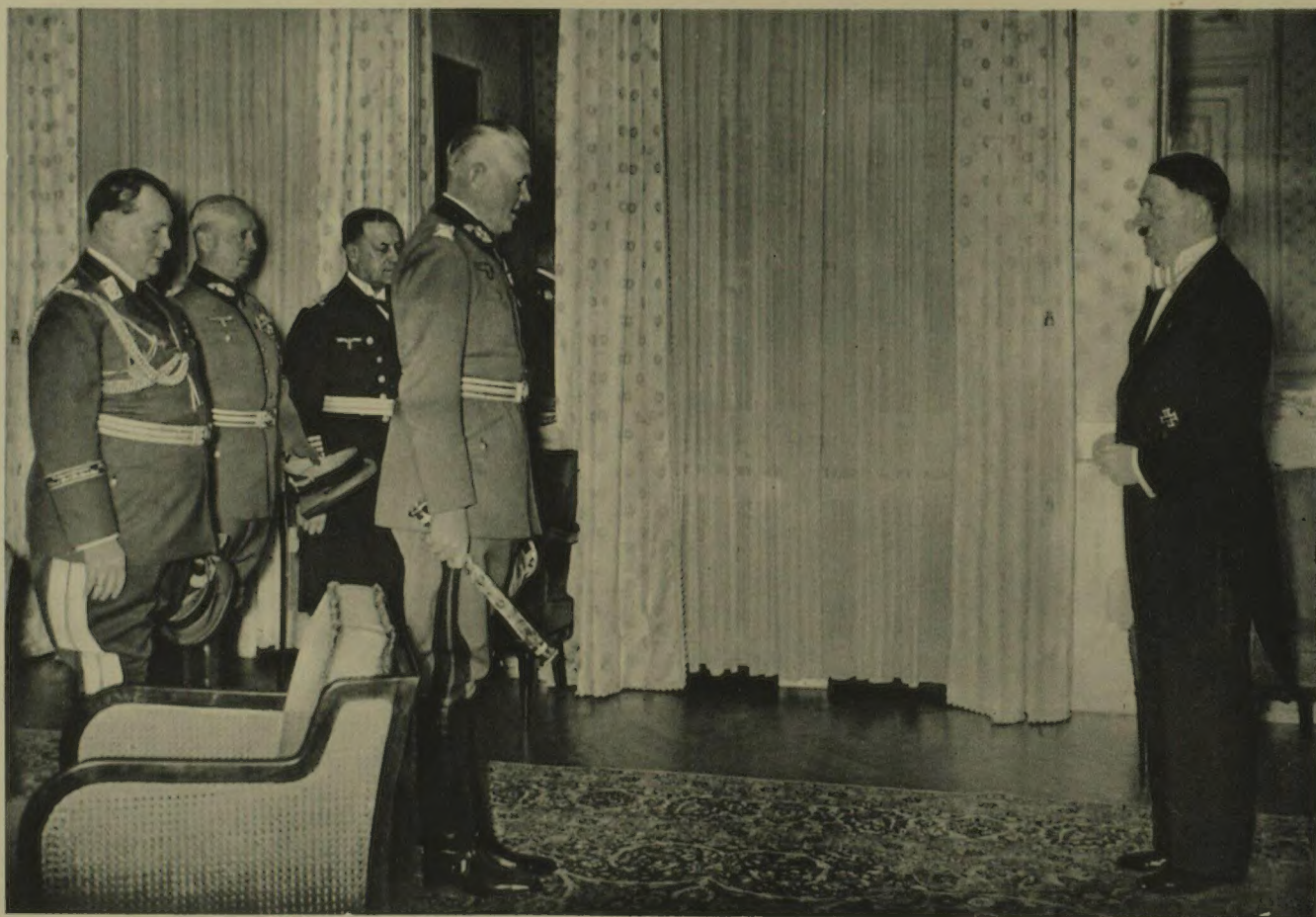
THERE is, no doubt, something to be said against being the citizen of a world-wide Empire: the sun never sets on it, of course, but neither does trouble, which is the one sure thing under the sun. A citizen of a small, highly civilised and entirely localised community like Sweden or Norway, has a kind of freedom denied to the subject of a great world power. Dominion over palm and pine involves a certain peril of living; of necessity, our circumference is ever at some point within the danger zone of a volcano. Yet the position carries with it indubitable advantages and privileges. The most important of these have been so frequently stressed, that, forming, as they do, the raw staple matter for the oratorical output of innumerable politicians, it would be superfluous to enumerate them here. But one of the minor prerogatives of Empire at least bears mention, if only because it is one that most of us take for granted and are, therefore, scarcely conscious of. There was Mr. Peter Fleming's rifle, for instance: the rifle he used on one of his daring, eccentric, impossible journeys, and those other rifles which it seemed he ought to have used. Who that read it was not grateful for that fascinating correspondence in *The Times*: to all those colonels, generals, headmasters, Oriental scholars and past-masters of Imperial experience who, unasked and unfeared, delighted us with their views on this erudite yet absorbing topic. We should not forget that it was the Empire that provided it.

I imagine that two thousand years or so ago the citizen of Imperial Rome was from time to time treated to similar intellectual treats—the scholarly trophies of far-flung victories over Goths and Parthians which the vulgar celebrated by more obvious and flamboyant triumphs. A classical scholar might suggest many a Roman counterpart to Mr. Fleming's rifle. But that was long ago. *Sic transit gloria mundi*. Ours are still with us, and will be so, one presumes, until our pomps of yesterday are, as Mr. Kipling put it, one with Nineveh and Tyre. One of the latest and happiest is the "Abominable Snowman."* This fearful and correspondence-provoking creation has of late much haunted the steps of our climbers and learned travellers on the northern frontiers of our Indian dominions. Indeed, it has almost succeeded in superseding the White Paper, the new Constitution, and the doings of Congress in that corner of the cultivated British mind that is given

over to India. Thanks to its dubious but frequent appearances, Cheltenham and Bournemouth are once more in comparative peace. The *Morning Post* is merged in the *Daily Telegraph*—no one regrets that merging more than the present writer—but merged, let us at least be thankful, *in pace*. The angry spirits that haunted ten thousand Anglo-Indian breakfast tables are now stilled, and their place is taken by the shambling, reposeful, silent shadow of the "Abominable Snowman" falling as though in quest from the far and lonely Himalayan snows. The wraith of faction has been laid by one gentle ghost of scholarly speculation.

Who are these "Abominable Snowmen"?—for it seems there are more than one. Somebody recently jeopardised the intellectual pleasure of thousands

Mr. Hudson's explanation of what his letter served to preserve as the mystery and a bond of imperial fellowship it should be—modestly prefaced by an apology lest the subject should no longer interest—was that the "Abominable Snowmen" are not snowmen at all, but on the contrary, snow-women. Nor are they in any way abominable, but merely the lonely ghosts of those who have died in child-labour. Or so, at least, this latest correspondent tells us, the hillmen and shepherds of Kashmir believe. These spirits, who were so suddenly bereft of the joy and privilege of earthly existence, are not harmful; on the contrary, they apparently evince a passionate desire to associate with those still living in order to assuage their loneliness. But "their terrifying appearance frightens our human brethren who run away when they see these spirits." Sometimes they are as tall as a pine-tree, and walk, so we are told, with knee and elbow-joints reversed. All over the Western Himalaya the belief prevails: men living at places three or four hundred miles apart, with whom *The Times* informant spoke, expressed the same belief.



THE FÜHRER RECEIVING LEADERS OF THE GERMAN FORCES WHOSE POSITIONS HAVE SINCE BEEN AFFECTED BY THE RECENT "PURGE": (FROM RIGHT TO LEFT) HERR HITLER, FIELD-MARSHAL VON BLOMBERG (MAKING THE PRESENTATIONS), ADMIRAL RAEDER, GENERAL VON FRITSCH, AND GENERAL (NOW FIELD-MARSHAL) GÖRING.

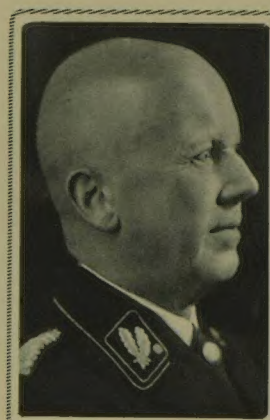
This photograph of a recent occasion in Berlin, before the drastic "purge" of the German Army commands and other rearrangements announced on February 4, is of great interest as bringing together the protagonists in the crisis. As noted elsewhere, General Freiherr von Fritsch, who was Commander-in-Chief of the Army, has been retired, and Field-Marshal von Blomberg, the War Minister (whose marriage, disapproved by the Army on social grounds, is reported to have caused dissensions that precipitated the crisis), has also resigned, while Herr Hitler himself has assumed the supreme command of the Armed Forces, together with control of the War Ministry. General Göring's promotion to Field-Marshal's rank, and his activities as Commissioner of the Four-Year Plan, are mentioned under another photograph of him with Herr Hitler given on our front page. Field-Marshal Göring and General-Admiral Dr. Raeder, Commander-in-Chief of the German Navy, were named by Herr Hitler among the members forming the new secret Cabinet Council.

by suggesting that they are merely bears. This was scarcely fair. An interesting correspondence arose for a while, of course, as to what kind of bears—for, as it would seem, there are bears and bears—but this could not be expected to continue for very long. It was too purely zoological to occupy any widely cultivated mind for more than a few weeks. But the resources of Empire are great, and the fertility of mind of our people even greater. A month or so ago the correspondence in our great national newspaper took a new turn. A learned and exceedingly well-informed gentleman wrote from a place called Gyantse, in Tibet, casually adding his address as though it were the Albany or the Parade at Hove, pointing out that the "Abominable Snowmen" belonged to a much higher order of species than any bear, however, rare and superior. In the course of a single breakfast hour, his letter, dated, of course, many weeks before its appearance in *The Times*, restored the "Abominable Snowman" to his rightful place in the spiritual world.

more passionately does he desire to find a place, recognition and companionship, and the more do those who might give them to him turn instinctively away from him. We all know cases of men and women whose every word and action cause their fellows to shun them and dread their company, and yet whose defensive and forbidding egotism is the result of long and invincible loneliness. And, so traditional belief has it, the same loneliness and the same inescapable power of repulsion can be entailed beyond the grave. The ghost of awful aspect that haunts the place that once knew it, is seeking in vain for the human love and understanding that it forfeited or never found on earth, yet frightens away every human form it yearningly approaches. Hell may be paved with good intentions: it is peopled by aching hearts. And the age-long tale that now comes to us from the camp-fires on the outer fringes of Empire, enshrines that ancient and mournful truth.

* See photographs by Mr. F. S. Smythe in *The Illustrated London News* of Nov. 13, 1937; and the drawing by Miss Nina Scott Langley in the issue of Nov. 27.

PERSONALITIES IN THE GERMAN CRISIS: RETIREMENTS AND APPOINTMENTS.



DR. HANS HEINRICH LAMMERS.

Dr. Lammers is one of the civilian members of the new secret Cabinet Council which was established by Herr Hitler in the recent crisis. Dr. Lammers holds the office of Reich Minister and Chief of the Reich Chancery. (*Plan News.*)



HERR HIMMLER.

Herr Himmler is Chief of the German Police, the Secret Police, and the Black Guards. He has been an active member of the Nazi Party since 1925, and is said to have been "the chief executive in the crushing of the 'mutiny' in 1934." (*Barratt.*)



THE PRESIDENT OF THE NEW SECRET CABINET COUNCIL: BARON VON NEURATH CONGRATULATED BY HERR HITLER ON HIS SIXTY-FIFTH BIRTHDAY RECENTLY.

Baron von Neurath, who has been succeeded as Minister for Foreign Affairs by Herr von Ribbentrop, has been nominated by Herr Hitler as President of the new secret Cabinet Council to advise on foreign political questions. He was Ambassador in London from 1930 to 1932, when he became Foreign Minister. He attended King George V's funeral. (*Keystone.*)



DR. JOSEF GOEBBELS.

In announcing the names of members of the secret Cabinet Council, Herr Hitler mentioned "the Reich Minister for National Enlightenment and Propaganda, Dr. Josef Goebbels." Dr. Goebbels is a very effective speaker. (*Planet News.*)



HERR RUDOLF HESS.

Herr Hess, who is one of the members of the secret Cabinet Council established by Herr Hitler, holds the official position of Deputy of the Führer. The Council is expected to supersede the existing Cabinet so far as foreign affairs are concerned. (*Wide World.*)



HERR JOACHIM VON RIBBENTROP.

Herr von Ribbentrop, the new Foreign Minister, has been German Ambassador in London since August 1936, and previously acted as Herr Hitler's Ambassador-at-Large. He is a close personal friend of the Führer and took a prominent part in the early days of the Nazi movement. He was the architect of the Berlin-Rome-Tokyo anti-Comintern pact, and advocates Germany's claim to colonies. (*Planet News.*)



ADMIRAL RAEDER.

In his Decree appointing the new secret Cabinet Council, Herr Hitler named among its members "the Commander-in-Chief of the Navy, General-Admiral Dr. Raeder." Otherwise, there has been little reference to him, or to the Navy, in reports of the crisis. Attention has been centred mainly on the Army and its leaders. (*Sport and General.*)



THE TWO MOST IMPORTANT RESIGNATIONS EFFECTED DURING THE CRISIS: FIELD-MARSHAL VON BLOMBERG (LEFT) AND GENERAL VON FRITSCH.

The chief sensations of the crisis were the resignations of Field-Marshal von Blomberg, the Minister of War, and General von Fritsch, Commander-in-Chief of the Army. Commenting thereon, *The Times* said: "It can only be concluded that a number of Generals, headed by General von Fritsch, made Field-Marshal von Blomberg's marriage a reason for bringing forward long-felt grievances against the régime." The General represented the conservative element in the Army. (*Associated Press.*)



GENERAL WILHELM KEITEL.

While Herr Hitler himself will (in his own words) "exercise personally immediate command over the whole armed forces," he mentions as a member of the new secret Cabinet Council "the Chief of the High Command of the Armed Forces, General of Artillery Wilhelm Keitel." General Keitel will be the Führer's Chief of Staff, and his post involves co-ordination of the Army, Navy and Air Force. (*Sport and General.*)



GENERAL VON BRAUSCHITSCH.

As a member of the secret Cabinet Council, Herr Hitler named "the Commander-in-Chief of the Army, Colonel-General Walter von Brauschitsch." While nominally succeeding General von Fritsch, he will act under the supreme direction of the Führer. Since 1933 he has been Commander-in-Chief of the East Prussian Army District. (*Planet News.*)

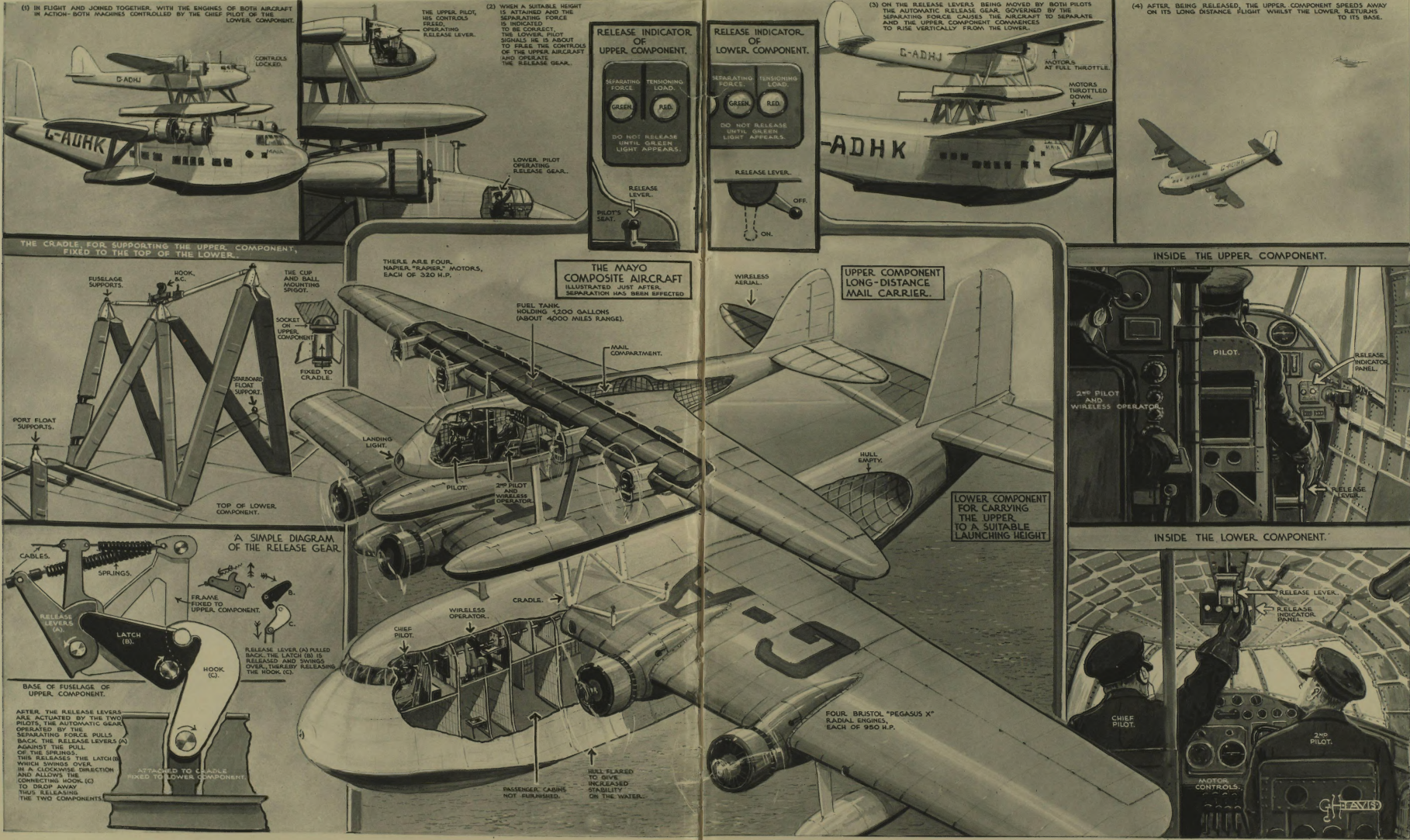
WITH the exception of General Göring, who is seen in the photograph on our front page, the above portraits comprise all the other members of the new secret Cabinet Council appointed by Herr Hitler, besides the two chief office-holders on whom the crisis imposed resignation—General von Fritsch and

(Continued opposite.)

Field-Marshal von Blomberg. The latter's youngest daughter, it has since been stated, is engaged to the son of General Keitel. Besides those mentioned, thirteen other Generals of the Army and Air Force are being retired. The Reichstag has been summoned for February 20, when Herr Hitler will deliver an important speech on the new situation.

USING A FLYING-BOAT AS AN "AIRCRAFT-CARRIER": LADEN, LONG-DISTANCE AEROPLANES NOW LAUNCHED IN MID-AIR.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



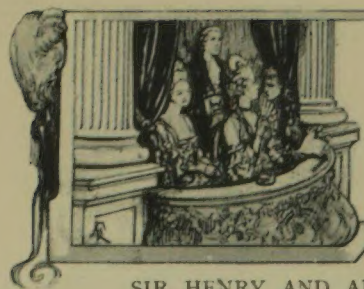
THE SUCCESSFULLY TESTED MAYCO COMPOSITE, BY WHICH A MAIL-CARRYING SEAPLANE IS LAUNCHED FROM

The first test in flight of the separating mechanism of the Mayco-Composite Aircraft took place on February 6 over the mouth of the Medway. The two components parted from each other at a height of 700 ft. and returned to their base as distinct entities. A photograph of the seaplane, "Mercury," with the lower component, on the water, will be found on another page in this issue. Thanks to the courtesy of those concerned, we are able to show how the upper component is attached and launched in the air and also details of the interior of the aircraft. The Mayco Composite Aircraft is the invention of Major R. H. Mayo, O.B.E., A.M.I.C.E., F.R.Ae.S., technical

THE BACK OF ITS MOTHER CRAFT: THE MECHANISM BY WHICH THE TWO UNITS ARE SEPARATED IN THE AIR.

from the lower, the signal is given by the lower pilot, "Am releasing." At this moment he pulls a small lever above his head, thus giving the pilot in the upper component the use of his controls. Then he pulls the release lever; whilst the upper pilot does likewise. In front of each a green light is shining on the Release Indicator Panel so that he knows that the separating force is correct and it is safe to "let go." The upper component rises vertically above the other and flies off on its long-distance flight, and the large flying-boat returns to its base. In this way an aeroplane so heavily loaded that it cannot rise from ground or water by its own power is carried aloft and

launched into the air. In the present instance, the upper component carries a load of 1,200 gallons of petrol (giving a range of some 4000 miles) and possibly some 1000 lb. of mails. These first experiments deal with purely commercial marine aircraft, but, obviously, the composite aircraft can be used off the land and has great possibilities in both peace and war. It will, for instance, enable the long-range bomber to be faster and smaller and yet carry a tremendous load of bombs and permit full supercharging of the motors to be employed—a valuable aid to high-altitude flying. The aircraft has been built by Messrs. Short Bros., at Rochester, Kent.



The World of the Theatre.

By IVOR BROWN.



SIR HENRY AND AFTER.

THE centenary of Sir Henry Irving's birth will be celebrated later on in the year by a matinée representative of all contemporary brilliance in his profession: also by the creation of an endowment designed to assist the honour, dignity and material well-being of the players.



"NINE SHARP," AT THE LITTLE THEATRE: GORDON LITTLE AS THE UFFICIALE, IRENE PRADOR AS THE SIGNORINA, AND ERIC ANDERSON AS THE STUDENTE IN THE SKETCH "TRATTORIA."

"Nine Sharp" is a particularly entertaining "intimate revue," by Herbert Farjeon, in which Cyril Ritchard and Hermione Baddeley head an excellent cast in a number of amusing and unusually topical sketches. The music is by Walter Leigh.

The exact way in which this can best be done has not been settled as I write. There is no harm in that. A considered scheme coming after the birthday is preferable to a hustled one put punctually (but less carefully) on the table.

Meanwhile, the talent of our London stage has been engaged on a presentation of which we may well be proud: that is the production by M. Saint-Denis for Mr. Gielgud and his Queen's Theatre team, of Tchekov's "Three Sisters." Perhaps it was because I had just come back from New York, where the standards of acting and mounting have, at least on this winter's showing, seemed to me to be definitely lower than in London, that I was so struck by the grace and beauty of this Russian piece and its English performance. But surely it was not only comparisons which ran in my mind. The thing was lovely in itself, a perfect harmony of scenic and vocal effect, a pattern of moods and types most delicately wrought, a charming interlacing of the poignant, the inspiring, and the absurd.

What a queer and various place is this world of theatre, I said to myself! Had this piece of Russian genius been presented, even with such exquisite performance as Mr. Gielgud and his colleagues have brought to it, before Sir Henry Irving and those who most worshipped that master, they would have been baffled, bored, and perhaps indignant. What, they would have cried, is all this odd muddle of little lives? You call this a play? There is no leading part, no plot, no climax, no smashing curtains! Yes, they would certainly have protested with some such vehemence. Even when, some years after Irving's death, our Stage Society began to experiment with Tchekov, the intellectuals of London, no mere groundlings in search of Irvingite thrills, but devotees of an intellectual theatre and worshippers of Shaw and Granville Barker, were annoyed and confused by the

Russian style, and actually walked out of the theatre as a sign of their weariness.

It is doubtful whether, if an Irving arose to-day, he would be as much regarded as Sir Henry was in his time. For theatrical values are continually altering. His century was essentially a Players' Epoch. What the audience wanted then was the excitement of a great emotional attack. The dramatist was there to serve this onslaught: he gave opportunities to the scene-painter, more still to the admired actor for whom the part was greater than the play. Sir Henry's audiences went to see Sir Henry, and if he had appeared in a small part, they would have felt themselves cheated. There was nothing wrong about this. They wanted a particular kind of excellence and got it. The fashions are relative and, while they rule, they rule with the just sanctions of popular opinion. The public craved for the "strangeness with beauty" that lay in romantic presences, the vibrating majesty of a mighty voice, the excitements and the suspense which a histrionic personality, larger than life and not ashamed of this magnitude, assisted by long experience and rare craftsmanship, could arouse in the bosom and communicate in ever-growing waves of emotion. Sir Henry Irving supplied this. He expressed the spirit of the time in accents of uncommon power.

That mode has passed. It will return when there is a personality strong enough to govern our hearts and minds as Irving governed them of old. The doctrinal drama was imposed on us by Mr. Shaw, who had been so keen a critic of Irving's pyrotechnical performances and of a dynamic personality projected, as he sometimes thought, at a play's expense. Later arrived a vogue for theatrical quietude, for delicate ensemble, and for realistic picturing of conversation pieces: so thirty years after his composing of such drama, Tchekov came into his own in the land of Henry Irving. His theatre (and that of Stanislavsky, the great Russian producer who encouraged and interpreted Tchekov) was in many ways the exact opposite of Irving's, while it was also very different from Mr. Shaw's. It did not terrify; it did not lecture or argue; it preferred the hint to the hammer-blow.

There is room in Tchekov neither for Shavian preachment nor for Irvingite bravura.



"THREE SISTERS," AT THE QUEEN'S THEATRE: (L. TO R.) MASHA (CAROL GOODNER), IRINA (PEGGY ASHCROFT), AND OLYA (GWEN FRANGCON-DAVIES), THE THREE DAUGHTERS OF COLONEL SERGEY PROZOROV.

If Mr. Shaw had written "Three Sisters" at the same time as Tchekov was writing, he would not have left these poor ladies stranded in provincial pettiness and boredom: he would have told them where they got off, as the saying is, and he would have put the whole of the Russian world to rights, through the mouth of a clear-eyed young Socialist. Irving, I suppose, would not have tried to amend such a piece as this, or turn it to his purposes. He would have pitched it aside. It was not within his ken. "The sad, slow music of humanity," so beautifully articulated in "Three Sisters" and, indeed, in all of Tchekov's plays, was not for the giant of the romantic histrionic style. No quiet chamber-music, no muted strings for him—and Tchekov has to be played with continual restraint. Irving was for drums beating and flags flying: his theatre showed its brave colours and craved for whirlwinds, since the master could so triumphantly ride them.

To-day's public has become unused to such martial bearing and such use of the powerful brass. It is happy with the strings and the wood-wind of a quieter style. It leaves personality worship to the film-fans. Mr. Gielgud's many admirers might prefer to see him in a bigger and better part than that of Vershinin in "Three Sisters," but they will appreciate his modesty in playing it, and they will relish the fine balance of a play and a production in which all the parts are good and none is dominant, in which all the players are used to being featured as "leads" and none is here a leader, or attempts to behave as such.

One point especially emerges. Mr. Gielgud, by recruiting a more or less permanent company and changing his play every two months or so, is employing an excellent policy. His players are, it is plain, naturally sympathetic to one another. They know and appreciate each other's



"THREE SISTERS": JOHN GIELGUD AS LIEUTENANT-COLONEL ALEXANDR VERSHININ, THE PHILOSOPHIC SOLDIER IN LOVE WITH MASHA.

Tchekov's "Three Sisters" is the third play to be presented in John Gielgud's season at the Queen's.

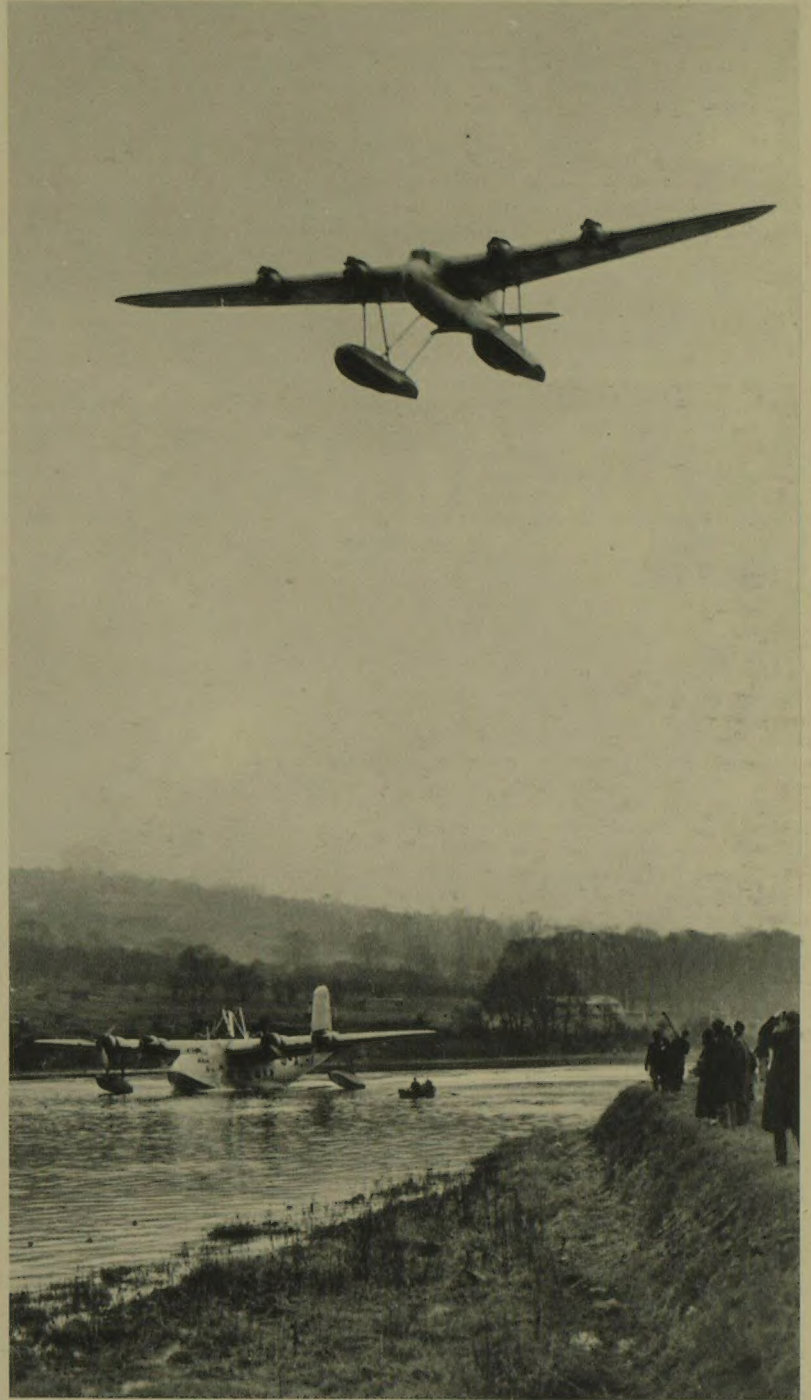
methods. They play a piece just long enough not to get stale, and they have time enough for proper rehearsal of the next. Of course, this method of running a large production for only two months does not give much time in which to pay off production costs, but, if the financial problem can be solved, it is an excellent compromise between the long run and the short. Next we shall see the company in Shakespeare, and Mr. Gielgud in an Irving part, that of Shylock. Those who saw Irving as the Jew say he was never more moving. Well, the rôle may not, perhaps cannot, be played this time with Irvingite grandeur or power, but the play, I fancy, will be better balanced and treated with a more sympathetic comprehension of Shakespeare's general purpose and of the values of the smaller points and parts than happened when Sir Henry reigned. That is the modern stage's compensation for the loss of its tremendous and demonic personalities.

EVENTS OF THE MOMENT: AERONAUTICAL NEWS AND AIR-RAID SHELTERS.

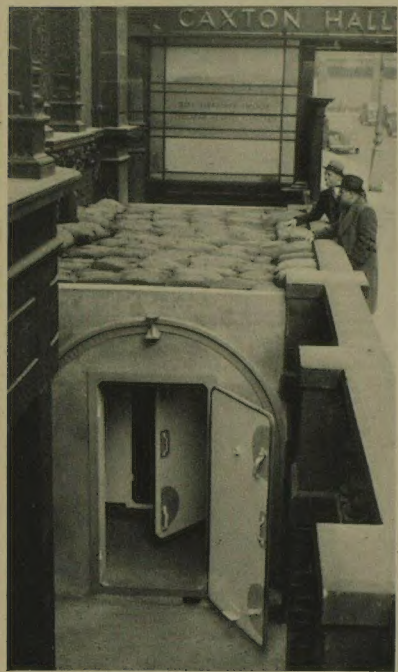


THE INHABITANTS OF RATHLIN ISLAND, CUT OFF FOR THREE WEEKS, RELIEVED BY THE R.A.F.: AN AEROPLANE BEING LOADED WITH PROVISIONS AT ALDERGROVE.

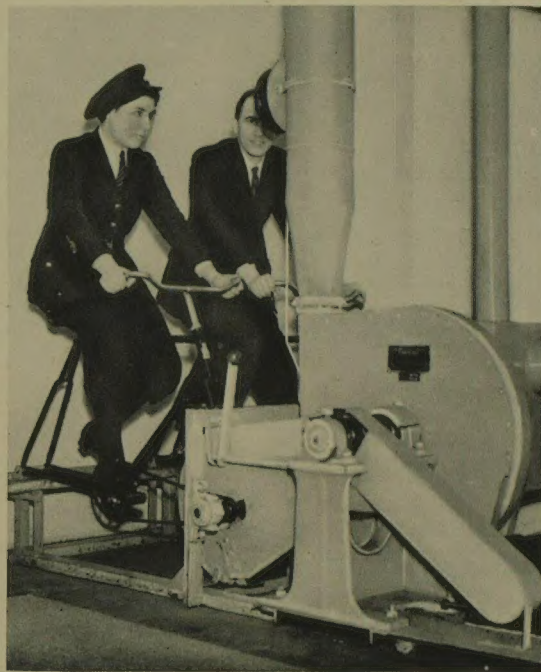
The inhabitants of Rathlin Island, who had been cut off from their supplies for three weeks by storms, sent out an S.O.S. on February 1 appealing for help. The Government of Northern Ireland then made arrangements with the R.A.F. aerodrome at Aldergrove to send a relief aeroplane. Supplies were bought and flown to the island by Flying-Officer D. E. Gillam, who made a successful landing on a stretch of 200 to 300 yards, pulling up within 25 yards. After unloading his "cargo," he flew back: (Topical.)



THE SUCCESSFUL CONCLUSION OF A TEST FLIGHT DURING WHICH THE COMPONENTS SEPARATED: "MERCURY" REJOINING "MAIA" AT THEIR BASE. On February 6 the Mayo Composite Aircraft took off on a test flight during which the upper component—the seaplane "Mercury"—was detached from the lower—the flying-boat "Maia." The separation was made at a height of 700 ft. over the mouth of the Medway at a speed of 140 m.p.h. and was entirely successful. This was the first occasion on which one aeroplane had been launched from another in mid-air. Diagrams of the interior of the aircraft will be found on pages 240-241 of this issue. (Sport and General.)

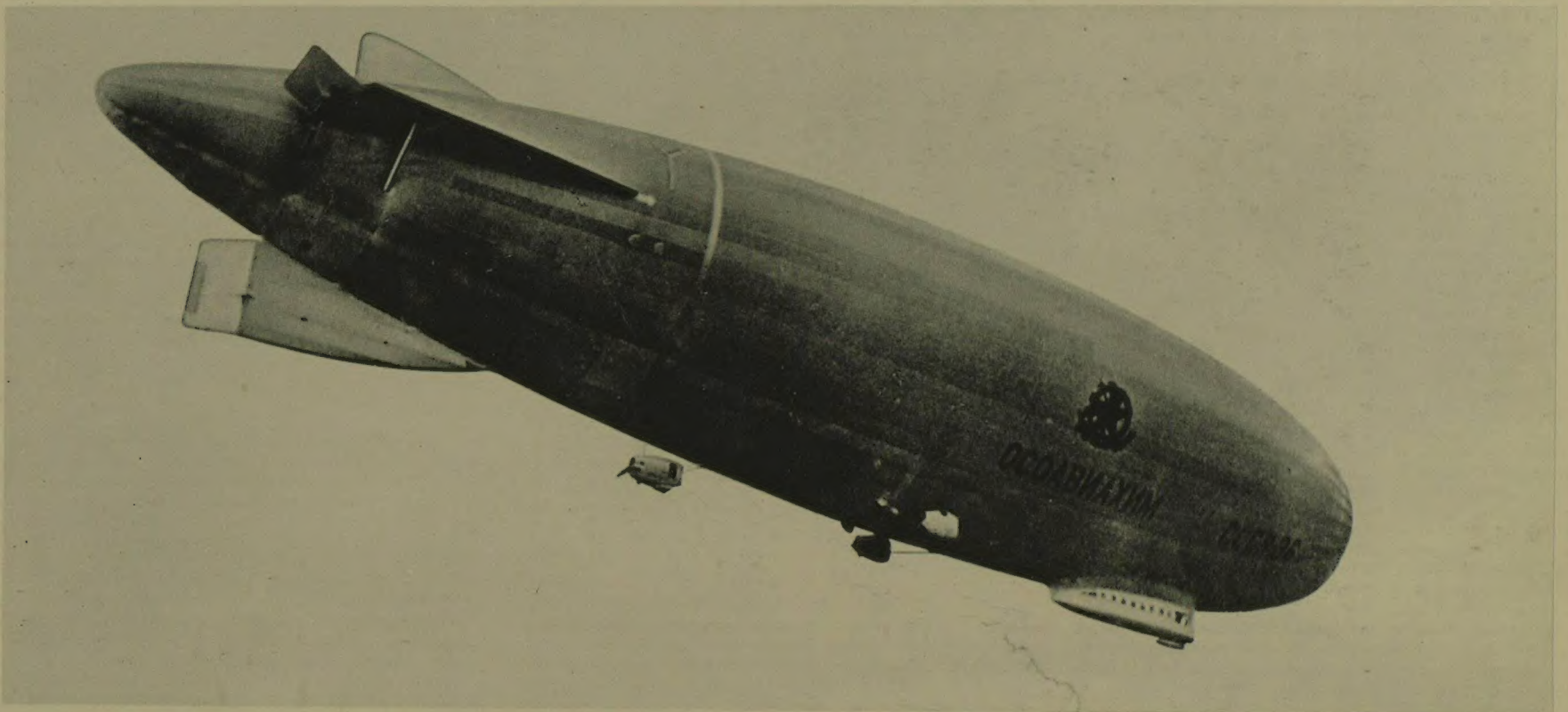


AT CAXTON HALL: THE FIRST LONDON MUNICIPAL GAS-PROOF AIR-RAID SHELTER.



IN CHEAPSIDE: FILTRATION PLANT WORKED BY BICYCLE PEDALS IN A SHELTER UNDER A BANK.

The Mayor of Westminster recently opened, at Caxton Hall, the first air-raid shelter to be built for a London local authority. It consists of a steel-lined gallery reinforced at each end with brick and cement and covered with sand-bags to a depth of 2 ft. 6 in. The shelter is gas- and splinter-proof.—A shelter for the use of the staff has been constructed under the Yorkshire Penny Bank in Cheapside. One of its features is the air-filtration plant, which is operated by two people working bicycle pedals. The occupants take it in turns to use the apparatus. The polluted air from outside is drawn into the chamber. (Left: G.P.U.; right: Planet.)



THE S.S.S.R. "V6" ("C.C.C.P.B6"), THE SOVIET'S LARGEST AIRSHIP, WHICH CRASHED AT KANDALAKSHA WITH THE LOSS OF THIRTEEN LIVES WHILE ON A TRAINING FLIGHT PREPARATORY TO RELIEVING THE PAPANIN EXPEDITION: A DISASTER ATTRIBUTED TO BAD VISIBILITY, WHICH CAUSED THE AIRSHIP TO STRIKE A MOUNTAIN. (Planet.) On February 6 the S.S.S.R. "V6" crashed into a mountain eleven miles from Kandalaksha while on a training flight from Moscow to Murmansk and back. Thirteen of her crew of nineteen were killed, including Captain Gudovantzev, the Soviet's foremost airship navigator, who had served under General Nobile. The airship was filled with helium and did not catch fire.

BOOKS OF THE DAY.

EASTWARD, the international weather forecast continues gloomy. There is still "an intense disturbance over China," and the world is watching to see whether it will remain stationary, or move west, or to some other point of the compass. Readers desiring an impartial survey of the situation in all its bearings should study "JAPAN OVER ASIA." By William Henry Chamberlin, author of "Soviet Russia" and "A False Utopia." Illustrations and Maps (Duckworth; 15s.), a work which has earned the "imprimatur" of the Book Society. The author has visited almost every part of the Japanese Empire, and travelled extensively in China, Manchukuo and the Philippines. His purpose has been "to write neither an indictment nor a vindication of Japan's expansionism, but to set forth the main events and causes of the forward drive in Asia, the obstacles encountered, and the favourable and unfavourable auguries for Japan's imperial career in the future."

Britain and America are not the only factors in the problem. "One cannot talk half an hour," writes Mr. Chamberlin, "with any typical Japanese general without realising that to him the Soviet Union is Public Enemy Number One. . . . It is a little over 700 miles from Vladivostok to Tokyo; a fleet of fast Soviet bombers could make the trip in three or four hours. Japanese military propaganda makes the most of this Sword of Damocles suspended over Japan." There are several "ifs" to be considered in estimating the prospects of any extended war in the East. "If the Soviet Union," we read, "without an ally, were obliged to fight Japan in the East and Germany and Poland in the West, the struggle might end in a defeat for Russia which would . . . mean the end of Stalin's dictatorship, if not of the entire Soviet régime. If, on the other hand, Japan not only had to face the Soviet Union, but also became embroiled with America or Great Britain or both, and was attacked by a resurgent China, the outlook would be dark for the Island Empire."

In conclusion, Mr. Chamberlin discusses Japan's capacity to sustain the huge effort demanded by her "dictatorial" military leaders—not only her fighting and financial strength, but the solidity of the Japanese social fabric. "How strong is Japan? On the answer to this question," the author asserts, "depends the destiny of East Asia. The most varied guesses have been ventured. Japan is interpreted now as a nation of military and industrial supermen, now as a bluffer, a giant with clay feet ready to crumble at the first serious pressure." After reviewing this question from every point of view, Mr. Chamberlin writes: "July 1937 was a fateful month in the history of Japan and China. It marked the beginning of what seems likely to be a decisive test of national power. . . . It may be that that month will prove to be a fateful one in the history of the world. The relentless widening of the scope of Japanese operations in China may lead . . . to the transformation of the Japanese 'punitive expedition' in China into an international war. In this case, Lukowkiao might achieve the mournful celebrity of Serajevo."

These warlike forebodings, however, do not monopolise the interest of Mr. Chamberlin's book. He gives many intimate glimpses of Oriental life and habits, and points out that Japanese and Chinese have much in common, while Japan's cultural debt to China is enormous. "The best assurance," he asserts, "that China will never be Japanised, that it will retain its cultural integrity and individuality . . . is just that sand-like quality, that ability to bend without breaking. . . . The fear that Japan may swallow China whole and swell to the greatest Empire in the world is based on a gross underestimate of Chinese subtlety and Chinese capacity for evasion, procrastination, sabotage, and passive resistance. The Japanese clay may break if there is too reckless an expenditure of men and money in pursuit of ambitious dreams of overlordship in China. But the Chinese sand will never run in Japanese moulds."

This metaphor from the potter's craft serves to introduce a fascinating quarto volume concerned with the aspect of Chinese art and culture which is best known in this country, entitled "TRANSACTIONS OF THE ORIENTAL CERAMIC SOCIETY." 1936-1937. With Coloured Frontispiece and 41 Plates. (Published for the Society by the

Shenval Press, 58, Bloomsbury Street, London, W.C.1.) The edition is limited to 250 copies. Although issued primarily for members, and not on sale to the public, the book can be obtained by anyone interested in the subject, we understand, from the Secretary of the Society, Miss Nora Lee, Lancaster House, St. James's, S.W.1, at the price of one guinea. Collectors and other devotees of Chinese porcelain will find here abundance of matter—literary and pictorial—to satisfy their tastes, and in view of the recent exhibition of Chinese art in Conduit Street, held in aid of medical relief in China, the book has a closely topical appeal.

In a preliminary note it is recorded that Queen Mary last year honoured the Oriental Ceramic Society by becoming its Patroness. The President and Chairman of the Council is Mr. George Eumorfopoulos, with whose famous Chinese collection readers of *The Illustrated London News* have been made familiar, in recent years, through many coloured



ARMOUR-CLAD NATIVE "KNIGHTS" OF NIAS ISLAND, SOME EIGHTY MILES FROM THE WEST COAST OF SUMATRA: BEGINNING A "VICTORY" DANCE IN WHICH THE SHIELDS ARE BEATEN AGAINST THE FORE-ARMS, TO THE ACCOMPANIMENT OF SHRILL CRIES.



WHEN THE VISITING "TEAM" IS ALWAYS PERMITTED TO WIN: THE IRON-CLAD "KNIGHTS" OF TWO VILLAGES ON NIAS ISLAND FIGHTING A MOCK BATTLE AS PART OF THEIR TRADITIONAL DANCE; SHOWING (CENTRE BACKGROUND) A JUMPING-PILLAR. Our readers may remember that in our issue of August 15, 1936, we published photographs of the curious custom of pillar-jumping on Nias Island. The natives excel in athletics, particularly high-jumping, and a six-foot-high stone pillar, which can be seen in the above photographs, is placed in front of every chief's house. Using a rounded stone to take off from, many of the men can clear this height easily. On this and the opposite page we illustrate another custom, the traditional head-hunter's "victory" dance, which is now performed to commemorate the deeds of valiant ancestors. The "knights" who take part in this wear iron armour; and sometimes two villages participate, the visiting "team" always being given the honour of final "victory."

reproductions from his monumental illustrated catalogue. In the present volume the main features of the letterpress are four lectures delivered before the Society. Sir Percival David, Bt., displays immense learning in a commentary on Ju Ware; Mr. R. L. Hobson deals with Yueh Ware and Northern Celadon, and Mr. G. Hedley with Yi-hsing Ware; while Mr. Alan Barlow contributes a lively paper of a general character defending the social and educative value of collecting. It is pleasant to learn, from Mr. Hobson's references to the late Dr. Manzo Nakao, a Japanese scientist deeply interested in Chinese porcelain, that there is at least one matter in which members of the warring nations can amicably co-operate.

Reverting from Oriental ceramics to Oriental politics, I find Mr. Chamberlin's allusion to the view of Japan as "a giant with clay feet", held by some of her critics, literally exemplified in "JAPAN'S FEET OF CLAY." By Freda Utley (Faber; 7s. 6d.). This is a new and cheaper edition, revised and enlarged, of a work which I remember reviewing a year or so ago. A new chapter has been added, outlining the events which led up to the present war, Japan's aims in China as expressed by her statesmen and newspapers, and economic conditions there in 1937. The author is frankly anti-Japanese, and one is hardly surprised at her statement that her book was banned in Japan last year. The mere fact of banning a book generally tends to make people want to read it, and that is probably what will happen to this one. In her new preface, the author begins by saying: "China, the weakest of the nations threatened by Japan, has called her bluff.

That Japan's greatness and strength are largely a myth is demonstrated by the facts set forth by this book." Events, of course, have moved considerably since that assertion was made, nor does it seem to accord even with some of Miss Utley's later remarks. Thus she says: "Japan threatens not only to crush a China just emerged from disunity and to blot out the prospect of an increase in prosperity and peace for that much-tried people. She also threatens to start the world war." Here the Author recalls an utterance by General Smuts, who said, in 1934, that "the future of the world would probably be decided not in the Atlantic, but in the Pacific Ocean and countries. . . . Europe would settle her essentially family quarrels in the end . . . the storm centre will pass away and shift to the Far East." Finally, Miss Utley asks: "Is it possible that Britain will seek American co-operation to put economic pressure on Japan before it is too

late, to prevent her acquiring the hegemony of Asia?"

Another view of the Far Eastern question, by a writer who, like Mr. Chamberlin, sees it with the eye of a journalist, is presented in "PACIFIC SCENE." By Harry J. Greenwall. Author of "American Scene" and "Face of France." With Folding Map (Nicholson and Watson; 8s. 6d.). Though slighter and more personal and conversational, this book also contains shrewd comments and represents considerable experience, for the author has travelled in Japan (where he investigated factory conditions), China, Manchukuo, and the Straits Settlements. Using a phrase almost identical, I believe, with one lately applied by Signor Mussolini to Italy, Mr. Greenwall says: "Japan must either successfully expand or blow up," and he adds: "For several years the Japanese proletariat has been told that war is inevitable: war with the United States or war with Russia. The Russians also believe that war with Japan is inevitable. In the United States opinion is divided."

Like many journalists, Mr. Greenwall is prone to sweeping statements. Thus, discussing the protection of British investments in China, he declares: "The whole future of the British Empire is at stake, and not merely a few hundred-million pounds." Again he suggests that "one day the yellow race will combine to drive the white race out of Asia." He is more convincing, if less sensational, when he says: "The real question to be decided in the future is whether Japan will concentrate her expansion in China, or whether she will diversify her interests southwards and spread in the Pacific. . . . The Japanese like a warm climate; that is why they have for years tried to penetrate into California. That is why they have tried to get into Australia. In large numbers they have penetrated into the Malay Straits territories. . . . I think myself that Japan in penetrating into China is merely looking for a market for her goods."

Brief, but impressive, is a small book entitled "I SPEAK FOR THE CHINESE." By Carl Crow. Author of "Four Hundred Million Customers" (Hamish Hamilton; 3s. 6d.). Compared with the author's biography of Confucius ("Master Kung"), reviewed here recently, the present work is a mere pamphlet. In it the author traces succinctly Japan's "felonious infringements on China . . . one consistent story of military aggression which has hesitated at nothing to accomplish its purposes." Mr. Crow is an American with twenty-five years' experience of the Far East, both in business and as a U.S. Government official. While avowedly a partisan of China, he concedes to the Japanese sincerity in their dream of remodelling civilisation. They "believe that they are the chosen people, that the world would be a better place if it were a world ruled by Japan." I notice, by the way, that among the books mentioned in Mr. Crow's bibliography of works consulted occurs Mr. Chamberlin's "Japan Over Asia," mentioned as published last year in Boston. Bostonians might claim that what Boston thought yesterday London thinks to-day!

C. E. B.

IRON-CLAD "KNIGHTS" RECALLING HEAD-HUNTERS: A DANCE IN OLD ARMOUR.



AN IRON-CLAD "KNIGHT" OF NIAS ISLAND WEARING ANCESTRAL ARMOUR, A LOIN-CLOTH OF BAST, A SHORT SWORD WITH AMULET BASKET ATTACHED, AND (AROUND THE NECK) THE "KALABUBU," OR HEAD-HUNTER'S RING.



A BACK VIEW OF THE IRON JACKET WORN BY THE "KNIGHTS" OF BAWAMATALUO: A PHOTOGRAPH SHOWING ALSO THE IRON HELMET, WITH ITS WREATH OF DECORATIVE FIBRE, RESEMBLING THE "TIN-HAT" OF MODERN ARMIES.



ARMED WITH AN OLD BLUNDERBUSS, FORMERLY USED AGAINST THE DUTCH INVADERS, INSTEAD OF THE TRADITIONAL SPEAR: A BAWAMATALUO "KNIGHT" WEARING THE HEAD-HUNTER'S RING FASHIONED FROM HARD COCONUT-SHELL.



WITH HIS HELMET SURMOUNTED BY ANTLERS, DENOTING SWIFTNESS, AND PALM-LEAVES, FOR HEIGHT AND STRENGTH, AND HAVING ATTACHED TO IT A "MOUSTACHE" OF GOLD: A CHIEF WATCHING THE DANCERS PERFORM.

commemorates the valour of their forebears. Among the dancers is one who leads the rhythmical singing which starts the performance; and the verses are repeated by the other "knights," who accompany their singing by stamping their bare feet. Sometimes the dance is executed by the "knights" of two different villages and the visiting "team" are always hospitably conceded the victory. The "knights" wear iron armour and helmets and short swords to which are attached baskets containing protective amulets. The chief alone wears gold on his clothes and helmet; which shows his rank by the antlers it bears and the palm-leaves, denoting height and strength. A large gold "moustache" is attached to the helmet, visor-fashion.

Until it was taken by the Dutch eighty years ago, Nias Island was ruled by native chiefs who frequently made war on their neighbours. The warriors were courageous fighters and head-hunters, and to this day their descendants treasure the armour, spears, and shields they used. Under Dutch rule, the head-hunting has, of course, been stopped; but some villages still perform their traditional war-dances. Among these is the victory dance of the iron-clad "knights" of Bawamataluo, which now

WRECKED BY AN ICE-JAM: THE FAMOUS NIAGARA FALLS VIEW BRIDGE.



AN HOUR OR TWO BEFORE IT CRASHED UNDER THE TERRIFIC PRESSURE OF THE ICE-PACK: THE 1200-FT.-LONG SPAN OF THE NIAGARA FALLS VIEW BRIDGE (LOOKING UP-RIVER), WHICH AFFORDED A DIRECT VIEW OF THE CATARACT AND WAS OPEN TO PEDESTRIANS AND MOTOR TRAFFIC.



AFTER THE CRASH: THE NIAGARA FALLS VIEW, OR "HONEYMOON," BRIDGE (LOOKING DOWN-RIVER): THE STRUCTURE AFTER BEING TWISTED BY THE PRESSURE AND TORN FROM ITS FOUNDATIONS IN THE ROCKY WALLS OF THE GORGE BY THE WORST ICE-JAM IN ITS FORTY-YEARS' HISTORY.

The famous Niagara Falls View Bridge, which was known to thousands of Americans and Canadians as the "Honeymoon" Bridge, was unique in that it afforded a direct view of the cataract. It was built in 1898 and consisted of a single span, 1200 ft. long, crossing the gorge at a height of 165 ft. It was found to be in danger on January 26, when massive ice-floes, driven over the Falls by a gale, began to pile up against its foundations. Under the pressure, the bridge began to buckle and one arch cracked. Engineers then attempted to break up

the ice-jam by means of dynamite. Heavy timbers were used to brace the structure, but the strain was too great and, on January 27, the bridge was torn from its foundations and crashed on to the ice. There the 2600 tons of metal and concrete lay in a horizontal position, a twisted heap of wreckage. Special trains brought thousands of sightseers to the scene, and when the bridge fell the American and Canadian shores were lined with more than 10,000 spectators who had been waiting patiently in the intense cold.—[Associated Press.]

THE TOMB OF THE FIRST PHARAOH? A GREAT DISCOVERY.

BELIEVED TO BE THE BURIAL-PLACE OF THE PHARAOH AHA (PROBABLY TO BE IDENTIFIED WITH MENES), THE FIRST KING OF THE FIRST DYNASTY IN EGYPT ABOUT 3400 B.C.: A LARGE TOMB RECENTLY DISCOVERED AT SAKKARA, AND CONTAINING MANY OBJECTS BEARING AHA'S NAME.

By WALTER B. EMERY, Director of Excavations conducted for the Egyptian Government Service of Antiquities at North Sakkara, with the assistance of Zaki Effendi Saad.
(See Illustrations on two following Pages.)

THE value of the site was proved during the first season's work by the discovery of the tomb of Hemaka¹, a Vizir of the First Dynasty, and in the following year by the discovery of the tomb of Sabu², a noble of the same period. These discoveries were of considerable archaeological importance, but they have been completely overshadowed by our recent discovery of a large tomb containing objects belonging

to the Pharaoh Aha, first king of the First Dynasty, approximately 3400 B.C. According to the later chroniclers of Egyptian Kings, Menes was the first Pharaoh of united Egypt and many archaeologists identify Aha with Menes. It is possible that in Menes we have a composite figure to whom are ascribed the deeds of perhaps two or three of the monarchs who reigned at the commencement of the First Dynasty. Nevertheless, it is fairly certain that Menes is the counterpart of Aha, as will be seen from the following account of the discovery, which, there is little doubt, will revolutionise many of the accepted theories concerning the state of Egypt at the commencement of the First Dynasty, and will furnish an un hoped-for addition to the scant philological material hitherto available. Egyptologists must now realise the definite possibility of the burial of Aha at Sakkara, which was the ancient necropolis of Memphis, the foundation of which was ascribed to Menes.

On Dec. 20, 1937, our excavations revealed the existence of a large brick construction which was probably used as the casing for a funerary solar barque. This "boat grave" (Fig. 4) was partly concealed beneath the foundations of a large Second Dynasty tomb, and, taking this fact in conjunction with the size of the bricks, and so on, we came to the conclusion that it was to be dated to the First Dynasty. During excavations last year we found a "boat grave" of a similar type built on the north side of the First Dynasty tomb of Ankh-ka, a noble of the reign of the Pharaoh Udimu. This indicated to us the possibility of the existence of an important First Dynasty tomb to the south of this construction, and excavation in this area soon resulted in the discovery and clearance of a large First Dynasty tomb of the Nagadeh type.

The exterior of the superstructure is decorated on all four sides with "palace façade" panelling (Fig. 3), faced with a thick white stucco, in fair

preservation. The superstructure stands to a maximum height of 17.70 metres (about 5 ft. 7 in.), and below the centre are five subterranean rooms (Fig. 1), originally roofed with wooden beams and planks. The superstructure itself was divided into a series of twenty-

seven magazines (Fig. 5) built above the original ground-level. The walls of the subterranean chambers were all faced with mud, attached to which were coloured reed mats, fragments of which are still preserved in position. As far as can be ascertained from these fragments of matting and the impressions on the mud facing, these mats were arranged more or less in pattern form, thus showing the origin of

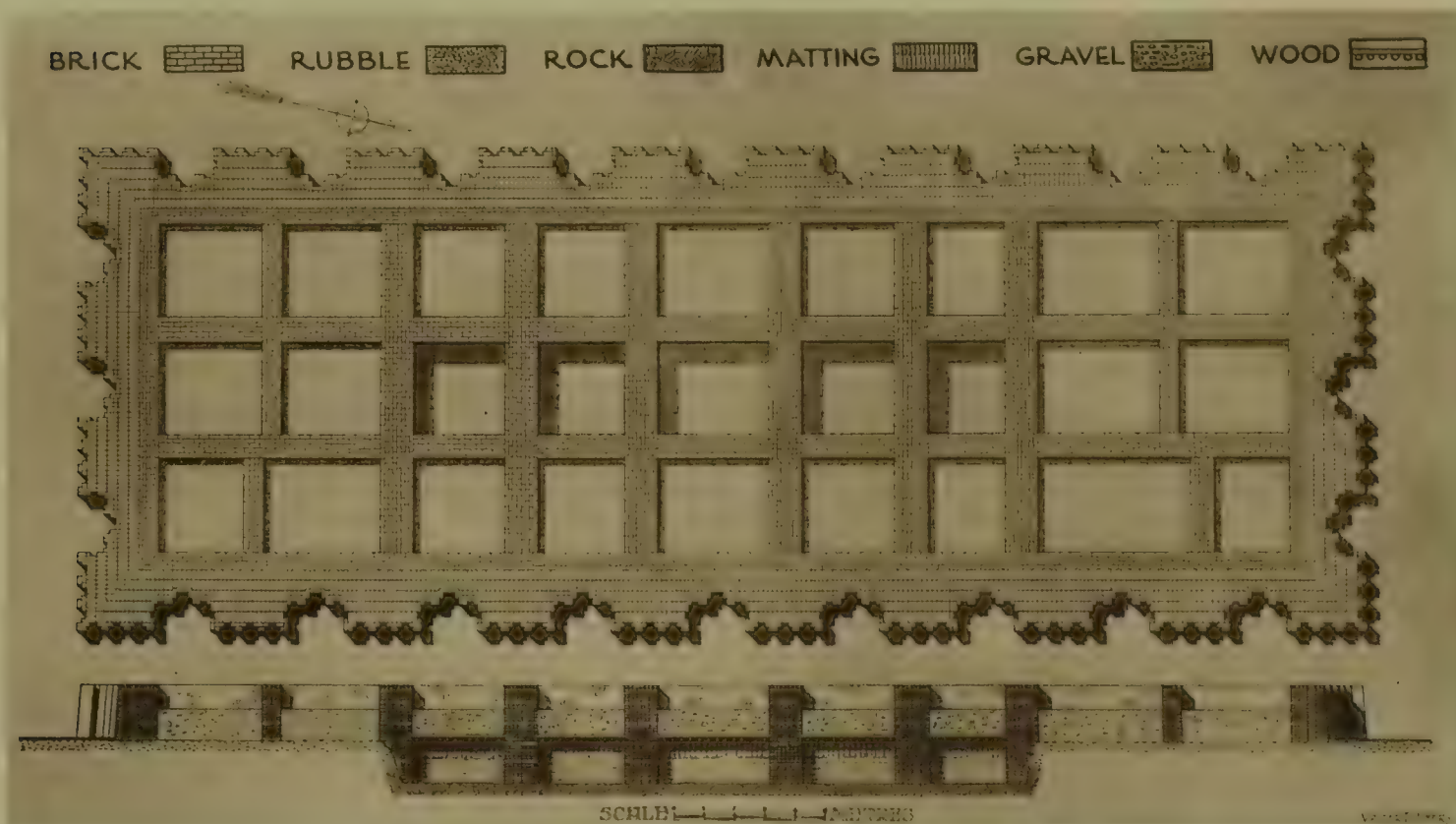
burial or burials. We also found here the copper feet of a large wooden bed. The magazines (Fig. 5) within the superstructure were built with false floors, similar to those in the tomb of Hemaka, but very little remained in them beyond scattered fragments of ivory and wooden tomb furniture.

The question of the identity of the owner of this big tomb is as yet uncertain. The only name so far discovered by us after a cursory examination of the vast amount of material is that of Aha. Taking into consideration the great size of the tomb (42 metres, or about 46 yards, by 15.50 metres, or about 17 yards), and its similarity to the great tomb at Nagadeh, now attributed to Queen Neith-Hetep, wife of Aha, the constant repetition of his name suggests the probability of its being either that of the Pharaoh or one of his family.

The tomb attributed to Aha at Abydos is considerably smaller and less elaborate than either the Nagadeh tomb or the one we have discovered at North Sakkara. Furthermore, the evidence of the labels and clay jar sealings on which the identification of the Abydos tomb is based is far from conclusive. At North Sakkara we have cleared the tombs of five great nobles of the First Dynasty, and each jar sealing from these tombs bore the impressions of two distinct seals—one of the King and one of the owner—which crossed each other on the crest of the sealing. In the example found in the present tomb, however, although the same system was followed, both seal impressions are identical, and are that of the Pharaoh alone.

Excavation is being continued round the superstructure, and it is hoped that subsidiary burials may be discovered. First, however, it is necessary to record and remove later tombs, many of which have been built against the sides of the superstructure. Should subsidiary burials exist, they will probably be intact and may yield evidence of the definite ownership of the tomb, at present lacking.

Clearance of these later tombs has had astonishing results, for on the east side of the superstructure we have discovered an intact tomb of one of the lesser nobilities of the early Second Dynasty.—[EDIT. NOTE. This intact tomb is dealt with on pages 250 and 251.]



1. THE LAY-OUT OF THE TOMB BELIEVED TO BE THAT OF AHA, THE FIRST KING OF EGYPT: A GROUND-PLAN AND SECTION SHOWING (IN CENTRE) FIVE SUBTERRANEAN CHAMBERS, THE MIDDLE ONE OF WHICH CONTAINED THE BURIALS.

The tomb was in excellent preservation, so that the methods of roofing, with timber and so on, are easily ascertainable. The materials used in various parts of the structure are indicated above by differential shading, a reference key to which is given above the plan.

the "painted mat" decoration in the tombs of Hesy-re and others.

Early in the excavations the tunnels of robbers were apparent and the tomb was found to be very badly plundered, but fortunately the plunderers were only attracted by objects of intrinsic worth, and three of the subterranean chambers yielded hundreds of fragments of pottery vessels of tubular design, and these were all inscribed with texts in black ink cursive hieroglyphics (Fig. 7). Although these texts have not yet been examined in detail, the name of the Pharaoh Aha is apparent in each example, and it is almost certain that the accompanying signs refer to the contents of the jars. Variations in the style of writing in this large collection will undoubtedly prove an interesting and important subject for the future. But what is even more important than these jar inscriptions is the discovery of a very large collection of clay jar sealings, nearly all of which bear the name of Aha (Fig. 2). The variations in design are considerable and a cursory examination has revealed the fact that there are at least twenty variations in design with different titles. Most of these sealings, some of which reveal hunting scenes with dogs, gazelle, crocodiles, lions, and so on, in profusion, are unique, and fortunately their preservation is excellent and their designs easily apparent.

The central subterranean chamber (Fig. 1) yielded an immense quantity of stone vessels, many of which were broken (Fig. 6). These are now being repaired and should form a valuable addition to our knowledge of the designs in objects of this character at the commencement of the First Dynasty. With them were a number of slate palettes, unfortunately uninscribed. It was also in this room that we found the scattered bones of two adult persons, and it is obvious that this part of the tomb was devoted to the

the "painted mat" decoration in the tombs of Hesy-re and others.

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2. A UNIQUE SEALING FROM ONE OF MANY LARGE WINE-JARS FOUND IN THE TOMB; WITH A TRACED COPY OF THE IMPRESSION UPON IT, SHOWING THE KING'S NAME IN THE FORM OF A HAWK HOLDING A SHIELD AND A SCEPTRE.

1. See *The Illustrated London News* of April 25, 1936.
2. See *The Illustrated London News* of Feb. 27, 1937.

THE SEPULCHRE OF EGYPT'S FIRST KING MORE THAN 5000

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3 THE EAST FACADE OF THE TOMB DISCOVERED AT SAKKARA, AND BELIEVED TO BE THAT OF AHA, FIRST KING OF EGYPT, ABOUT 3400 B.C.: A VIEW SHOWING, PILED ALONG THE TOP, FRAGMENTS OF POTTERY BROUGHT UP FROM THE TOMB, TO BE PIECED TOGETHER LATER IN THE FIELD-WORKSHOP.



5 THE SOUTH-WEST CORNER OF THE TOMB'S SUPERSTRUCTURE, WHICH IS DIVIDED INTO A SERIES OF 27 MAGAZINES, BUILT ABOVE THE ORIGINAL GROUND-LEVEL, AND STANDS TO A MAXIMUM HEIGHT OF ABOUT 5 FT. 7 IN.: A VIEW SHOWING SOME OF THE MAGAZINES.

The highly important discovery to which the above photographs relate is described on the preceding page by Mr. Walter B. Emery, the British archaeologist who achieved it, as Director of Excavations conducted on behalf of the Egyptian Service of Antiquities. During the past three seasons Mr. Emery has been excavating in the archaic cemetery at Sakkara, assisted by Zeki

Effendi Saad, his Egyptian colleague. The large tomb here illustrated, as Mr. Emery points out, is believed to be none other than that of the Pharaoh Aha, the first King of the First Dynasty in Egypt, who reigned about 3400 B.C.—that is, over 5300 years ago. If this be so, it is needless to dwell on the outstanding character of the discovery. Though the name of Aha

YEARS AGO? A REVOLUTIONARY DISCOVERY AT SAKKARA.

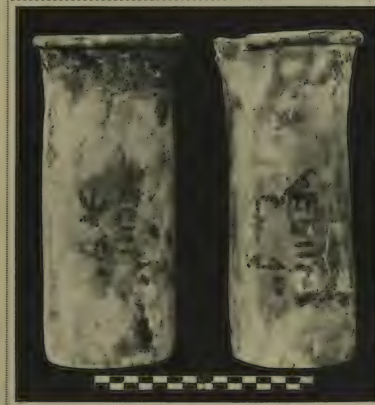
OF ANTIQUITIES. (SEE ARTICLE ON PAGE 247.)



4 THE "BOAT GRAVE"—THE EARLIEST EVER FOUND—PARTLY BURIED BENEATH THE FOUNDATIONS OF A SECOND-DYNASTY MASTABA (SHOWN ON THE LEFT IN THE PHOTOGRAPH): "A LARGE BRICK CONSTRUCTION PROBABLY USED AS THE CASING FOR A FUNERARY SOLAR BARQUE."



6 STONE VESSELS FOUND IN THE TOMB: TYPICAL EXAMPLES OUT OF AN IMMENSE QUANTITY, FORMING A VALUABLE ADDITION TO KNOWLEDGE OF THE DESIGNS IN OBJECTS OF THIS CHARACTER AT THE BEGINNING OF THE FIRST DYNASTY.



7 POTTERY VESSELS OF TUBULAR DESIGN INSCRIBED IN BLACK INK CURSIVE HIEROGLYPHS, EACH MENTIONING THE PHARAOH AHA: TYPICAL SPECIMENS FROM OVER 500 FOUND IN SUBTERRANEAN CHAMBERS.

(whom many archaeologists identify with Menes) occurs frequently in inscriptions on objects found in the tomb, without any other name, Mr. Emery at the time of writing cannot positively pronounce the tomb to be his, but hopes to find corroborative evidence during further researches in the locality. In any case, as he suggests, the discovery is likely to revolutionise many

accepted theories regarding the state of Egypt at that remote period, and provide unexpected additions to the scanty philological records hitherto available. In the course of his subsequent researches Mr. Emery has since found an intact tomb of a Second-Dynasty Egyptian noble, and this he describes with illustrations, in a separate contribution to this number, on pages 250 and 251.

SIDES OF BEEF AND BEETLE TRACKS IN A TOMB INTACT

ARTICLE BY WALTER B. EMERY, DIRECTOR OF THE EXCAVATIONS OF THE EGYPTIAN



1. IN THE SECOND DYNASTY NOBLE'S TOMB AT SAKKARA: THE ENTRANCE (RIGHT) TO THE BURIAL ALCOVE CONTAINING THE COFFIN, WITH UNBROKEN STONE VESSELS BEFORE IT; REMAINS OF SIDES OF BEEF (OX-BONES); A SEALED WINE-JAR (LEFT FOREGROUND); A COLLAPSED CHAIR (LABEL 18); AND, ON THE GROUND, WINDING TRACKS MADE BY BEETLES.

The discovery here illustrated, it should be pointed out, is quite distinct from that of the great First Dynasty tomb, found about a fortnight earlier, which is the subject of the article and photographs on pages 247, 248 and 249 of this number. Mr. Emery and his colleague, Zaki Effendi Saad, found this Second Dynasty tomb near the other, at Sakkara. It is described as "one of the most surprising discoveries of recent years," for, though intact burials of humbler folk of the same period have been found, few archaeologists ever hoped to light upon the untouched tomb of a noble.

AFTER clearing the large First Dynasty tomb containing objects belonging to the Pharaoh Aha, which we had discovered a fortnight ago, we turned our attention to the area immediately in front of the big tomb, where we hoped to find subsidiary burials which might give us definite evidence as to whether the tomb is actually that of Aha himself. Before getting down to the First Dynasty level, however, we had to excavate and record a number of tombs of the Second and Third Dynasties built over the First Dynasty pavement surrounding the large tomb. On removing two small Third Dynasty mastabas, we found the superstructure of a large Second Dynasty tomb which had been deliberately cut down to a

(Continued opposite.



3. ALABASTER VESSELS, SOME INTACT AND SOME BROKEN (EVIDENTLY FOR RITUAL PURPOSES): SPECIMENS OF ANCIENT EGYPTIAN CERAMIC ART OVER 5000 YEARS AGO, FROM A SECOND DYNASTY NOBLE'S TOMB.

height of 60 centimetres (about 2 ft.) above the ground-level. My predecessors and myself had excavated similar tombs of this type at North Sakkara, and all had been so completely plundered and re-plundered during the last 5000 years that not even the mode of burial was known. We were therefore astonished when, having cleared the superstructure, under which were buried quantities of pottery, including wine-jars, bowls, drinking cups, and large bread-ovens, we came upon a mud-brick pavement, at ground-level, which was unbroken. This pointed to the possibility that the tomb was intact. From the architectural design, pottery and stratification, we could date the tomb to the first half of the Second Dynasty, and there is thus an interval of probably little over 200 years between the sealing-up of this intact tomb and the earlier one of the First Dynasty, dated to the reign of Aha, approximately 3400 B.C. The shaft leading to the tomb chambers was hewn out of solid rock, and descends vertically to a depth of about 60 ft., with two grooves in which a large stone portcullis had been let down over the entrance to the tomb chamber. We found this stone blocking intact, and with crowbars and chisels we cut away the upper portion, and the door of the tomb was revealed blocked with crude bricks and sealed with

(Continued above on facing page.

FOR 5000 YEARS: ANOTHER REMARKABLE FIND IN EGYPT.

GOVERNMENT SERVICE OF ANTIQUITIES AT NORTH SAKKARA. COPYRIGHT OFFICIAL PHOTOGRAPHS.

(Continued from before.)
plaster. We removed enough bricks to allow candles to be inserted, and it was some moments before the humid atmosphere cleared sufficiently to enable us to enter the main chamber. Alabaster, schist, volcanic ash, and pottery vessels, also a copper bowl and decayed fragments of a chair, lay half-buried in the dust, and in the centre of the room groups of ox-bones, all that remained of joints of beef for the sustenance of the deceased in after life, lay distributed (Figs. 1-3). The burial chamber itself opened directly from the west side of this main chamber, and a series of fine alabaster dishes (Fig. 1) lay placed before the entrance. The whole burial chamber was occupied by a massive wooden coffin, about 1'60 metres (5 ft. 3 in.) in length, which owing to its very great age had collapsed under its own weight (Fig. 4). The woodwork is extremely fragile, but evidently the coffin was of very fine workmanship. There are still in position fragments of what appear to be leather thongs to fasten the lid. The woodwork has now been strengthened and preserved with paraffin-wax, and it is hoped that a complete reconstruction will be possible; if so, a reconstruction of the whole burial can be placed in the Cairo Museum, a unique example of an undisturbed burial of a noble of this early period. At the foot of the coffin were three pottery vessels with a copper bowl, and another copper bowl was on top. Within the coffin lay the skeleton, badly crushed by the collapsed woodwork. The body lay in a flexed position on its left side, with the head to the north, and no trace of wrappings remained beyond a fine brown powder. Behind the head were a copper axe, a copper dagger, and a copper chisel, all in good preservation. An interesting feature of the discovery is that it definitely proves the theory that it was the custom at this period to indulge in ritual breaking of stone vases before sealing up a tomb after a burial. Over a hundred of these vessels were found deliberately broken just within the room. These fragments were not scattered, as frequently in a plundered tomb, and when placed together they will doubtless be found complete. Although no new types have been noted, they are of considerable variety and some particularly fine in workmanship. Fortunately, ritual breaking was not applied to all the vessels, for those surrounding the burial were left intact and are not even cracked or chipped.



2. INTACT VESSELS MADE OF SCHIST AND VOLCANIC ASH: TYPICAL EXAMPLES FROM THE TOMB OF AN EGYPTIAN NOBLE OF THE SECOND DYNASTY (ABOUT 3300 B.C.), RECENTLY DISCOVERED AT SAKKARA.



4. WITH OX-BONES FROM SIDES OF BEEF, INTENDED FOR THE DEAD MAN'S SUSTENANCE IN THE AFTER LIFE: THE REMAINS OF THE LARGE WOODEN COFFIN, WHICH HAD COLLAPSED OVER THE BODY AND MAY BE RECONSTRUCTED FOR EXHIBITION WITH THE TOMB GROUP IN THE CAIRO MUSEUM.

MR. MAUGHAM ON HIMSELF.

"THE SUMMING UP": By W. SOMERSET MAUGHAM.*

An Appreciation by SIR JOHN SQUIRE.

MR. SOMERSET MAUGHAM says that he has not had a very adventurous life as a private individual. But he has certainly had an adventurous and determined life as a writer. He began, as a young doctor, with serious novels; he then, thirty years ago, leapt into fame as a writer of comedies. He had, I think, in about 1907 or 1908, five plays running in London at once. I saw the lot, and often wonder why that most ingenious and roaringly funny play, "Jack Straw," which fitted Charles Hawtrey like a glove, is never revived.

Perhaps it is partly because Mr. Maugham sloughs his skins like a snake, is always growing, and cares little about what he has left behind him. He had twenty years of success as a playwright when he resumed the practice of writing novels and short stories, and made a new reputation. Then suddenly he produced a play, "Sheppey," the first act of which was the most masterly bit of fun he ever contrived, and the last act nearer great poetry and great tragedy than anything he had ever attempted: and allowed the news to leak out that this was his last play. It was, in spite of flaws, his most ambitious, with moments of great beauty and humour: the Maugham who had always been, as he admits, shyly bottled up had begun to leak out. It failed; and the other Maugham, the Maugham of the mask and the cynical monocle, probably took an ironic pleasure in the failure; the dog hadn't realised when it was being offered a really good dinner.

Now he has done something completely new for him: he has produced his mental, spiritual, and æsthetic autobiography; divulged himself candidly and with no more, and no less, than a decent reticence.

This is an honest book by a very acute and cultivated man who has overcome his natural reserve with difficulty and done his best not to boast, pretend, or lie. Somebody said of somebody else (as it might have been Matthew Arnold) that "he never spoke out." Mr. Maugham has now spoken out in the first person, and the wine is none the worse for the keeping. The whole extent of his intelligence and sensibility is here allowed to appear for the first time and in a prose which should be a model to his juniors. Much of his life, he says, can be directly observed in his previous works. "In one way and another I have used in my writings whatever has happened to me in the course of my life. Sometimes an experience I have had has served as a theme, and I have invented

a series of incidents to illustrate it; more often I have taken persons with whom I have been slightly or intimately acquainted and used them as the foundation for characters of my invention. Fact and fiction are so intermingled in my work that now, looking back on it, I can hardly distinguish one from the other. It would not interest me to record the

facts, even if I could remember them, of which I have already made a better use. They would seem, moreover, very tame. I have had a varied, and often an interesting life, but not an adventurous one. I have a poor memory. I can never remember a good story till I hear it again, and then I forget it before I have had a chance to tell it to somebody else. I have never been able to remember even my own jokes, so that I have been forced to go on making new ones."

That paragraph, in which I think he underrates his inventive and imaginative powers (though in some of his books he has kept rather uncomfortably close to fact), opens this volume; next we are off on a disquisition about pre-war political society, when "It gave me a peculiar sensation to hear it discussed, when a General Election was in the air, whether Tom should have the Home Office and whether Dick would be satisfied with Ireland," and a revelation of his astonishment when he found that "eminent statesmen" were often second-rate energetic people pursuing their careers in blinkers. Even when they were not bores he found (as a brilliant young dramatist

persons. I think he was a vain man and he had observed their absurdities with satisfaction. I am sure he made them much more amusing than they really were." I think, remembering that world, too (and it is now dying in the embers) that Mr. Maugham is a little hard on it. After all, the "eminent men" were snatching lunch or dinner from the Office or the House and getting a little relaxation in the company of pretty women and clever men. Asquith and Haldane, Balfour, Birrell, and Grey were perfectly capable of coping with any man on his own ground. That there were plenty of people equal to them (and

still are) who never cut a public figure because they lacked ambition, inclination, or energy, I admit, as I admit that most politicians, except the very greatest, cannot "carry their oats" and get pompous and out of touch. But political London to-day is, I think, definitely less amusing than it was when all the worlds met at certain tables, and not noticeably more efficient.

There am I off on a disquisition! But that is a tribute to Mr. Maugham: there is hardly a page in his book which does not stimulate one to hearty agreement or to eager argument. It is all alive; and he lets himself go on every sort of subject (he admits his love of picaresque books and his is a vagrant book of the mind), just as it happens to turn up.

He expresses his views on literature (divulging an

unexpectedly wide range of reading) and challenges violent contradiction by stating that Hardy has disappeared, which I stoutly refuse to believe. He glides lightly and gracefully over the surface of philosophy, betraying a close acquaintance with Plato, Kant, and Bradley, and paying a welcome tribute to Bishop Berkeley's beautiful prose. He commends the study of Swift and Addison and provokingly argues that the prose of King James's Bible has been a curse to English literature, tempting men to purple patches and Oriental flowers of speech. He is illuminating on the writing profession and melancholy about love. And, towards the end, as Englishmen must who contemplate God, Death, and Eternity, he unconsciously lapses into Biblical prose himself. What could be more traditionally rhythmical, more marked by the Jacobean "lift" than sentences like these: "I was seized with awe at the contemplation of the immense distances that separated the stars and the vast stretches of time that light traversed in order to come from them to us. I was staggered by the unimaginable extent of the nebulae. . . ." "Men are passionate, men are weak, men are stupid, men are pitiful; to bring to bear on them anything so tremendous as the wrath of God seems strangely inept."

Mr. Maugham really "belongs" with the poets and has only just begun (apparently) to realise it. In spite of his remarks about being prompted to write this book by seeing obituaries of his contemporaries in *The Times*, he is not so old as all that. Let him charge back into the theatre with the heart and the ear for words that are in this book, and give us again something to set the pulses racing, instead of the light froth we are getting. There seems nobody else in sight who could write the plays which he has not yet written but of which he is still capable.



THE FAMOUS PLAYWRIGHT AND NOVELIST WHOSE "THE SUMMING UP," IS CREATING MUCH INTEREST: MR. W. SOMERSET MAUGHAM.

"The Summing Up," by Mr. Somerset Maugham, has created much interest for, though, in a sense, it is an autobiography, it is reserved about his actual history and contains none of the usual "revelations." Instead, it is an admirably written book in which the author openly gives his views on life, art and truth. (Howard Coster.)

to whom all doors were suddenly opened) that they would not talk about serious things. "One might have thought that the only use of culture was to enable one to talk nonsense with distinction. On the whole, I think the most interesting and consistently amusing talker I ever knew was Edmund Gosse. He had read a great deal, it appears, and his conversation was extremely intelligent. He had a prodigious memory, a keen sense of humour, and malice. . . . For many years he had been acquainted with eminent

* "The Summing Up." By W. Somerset Maugham. (Heinemann: 10s. 6d.)

17th-Century Art at the Royal Academy: Dutch Domestic Life; and a Van Dyck Portrait.



"THE GAME OF SKITTLES"; BY PIETER DE HOOCH (1629—c.1683).
(Lent by James A. de Rothschild, Esq.)



"COURTYARD WITH AN ARBOUR AT DELFT": BY PIETER DE HOOCH
(1629—c.1683).
(Lent by the Earl of Strafford.)



"THE LOVE LETTER"; BY JOHANNES VERMEER (1632—1675).
(Lent by Sir Alfred Beit, Bt.)



"FRANÇOIS LANGLOIS, CALLED CIARTRES" (1589—1647); BY SIR ANTHONY
VAN DYCK (1599—1641).—[Lent by Viscount Cowdray.]

As our readers will remember, we have already illustrated in black and white, in our issue of January 1, a large number of the paintings in the Exhibition of 17th-Century Art in Europe now open (until March 12) at the Royal Academy, among them the two on the left above, while many further examples—mainly drawings and miscellaneous exhibits—were given in our number for January 8. We now reproduce in their actual colours (on this page and the next) eight pictures of outstanding interest, which can thus be appreciated in their full beauty, and will serve to indicate the abundant attractions of an exhibition which includes over 300 paintings, of various European schools. Regarding the above pictures

a few notes from the Exhibition catalogue may be added. In "The Game of Skittles," the ninepins are set up in the foreground, and at the back a cavalier is about to bowl. In the other de Hooch (upper right) the inscription over the archway, which is still extant, comes from the old Hieronymusdale Monastery at Delft, and is seen also in a picture in the National Gallery (No. 835). In Vermeer's painting (lower left) a lady is writing a love-letter in haste, while her servant tactfully looks away. On the back wall is a picture of "The Finding of Moses." François Langlois, shown playing Italian bag-pipes in the Van Dyck portrait, was a book- and print-seller in Paris. He visited Italy at the same time as Van Dyck.

17th-Century Art at the Royal Academy: An El Greco; With Works by Dutch and Flemish Masters.

HERE we reproduce in their actual colours four more outstanding pictures from the Royal Academy's current Exhibition of 17th-Century Art in Europe (which will remain open at Burlington House until March 12), in addition to the four given on the preceding page. El Greco's "Adoration of the Shepherds," we may recall, was reproduced on a larger scale in black and white in our issue of January 8, along with an appreciation of the paintings in the exhibition by our art critic, Mr. Frank Davis, who pronounced this work to be "the finest picture of all, judged by any standard." It was lent by King Carol of Rumania, and is the only painting exhibited that did not come from a British collection. Mr. Davis went on to say: "Quite apart from its dimensions—it is about twelve feet high—it outshines everything near it and remains an unforgettable memory. These cool blues, greys, greens and purples, these swirling, restless rhythms, these elongated limbs and features, are painted in a mood of so fierce an emotional intensity as almost to ravish the blind with their disturbing beauty.



"THE ADORATION OF THE SHEPHERDS";
BY EL GRECO (1541-1614).
(Lent by H.M. the King of Rumania, from the Royal Palace, Bucharest.)



"A LADY RECEIVING A LETTER"; BY LUDOLPH DE JONGH (1616-1679).

(Lent by Anthony de Rothschild, Esq.)

Odd indeed that this strange and powerful genius, born in Crete, nurtured in Venice under the influence of Tintoretto, and spending the rest of his life in dyspeptic and passionate painting in Toledo, should be a comparatively modern discovery!—an isolated phenomenon in the long story of European art, founding no school, handing on his visionary torch to no disciples, as mysterious and

[Continued below.]



"THE MILKMAN"; BY JAN STEEN (c.1626-1679).

(Lent by Charles Mills, Esq.)



"A LITTLE GIRL WITH A BELL"; BY CORNELIS DE VOS (1585-1654)

(Lent by the Marquess of Zetland.)

unapproachable in his personal character as in his technical methods. The other painters of the century who served the cause of the Counter-Reformation produce competent propaganda—El Greco alone has the devotion and depth of a major prophet. A note in the Exhibition catalogue on "A Lady Receiving a Letter" mentions that the signature "L. D. Jonge" appears on the picture of "Diana and Actæon" seen hanging on the wall in the background, but that at one time it was ascribed to de Hooch. Ludolph de Jongh was the son of a shoemaker

at Rotterdam, who long opposed his taking up art as a career. Jan Steen, who painted "The Milkman," was the son of a rich brewer at Leyden, and his early bent for art was apparently encouraged. At various times he managed a brewery at Delft and an inn at Leyden. Cornelis de Vos, the painter of "A Little Girl With a Bell," was a portrait-painter of the Flemish school. He was born at Hulst and died at Antwerp. He probably worked for Rubens, and was an intimate friend of Van Dyck, who painted his portrait.

**SYDNEY CELEBRATES THE BIRTH OF BRITISH SETTLEMENT IN AUSTRALIA:
PHILLIP'S HISTORIC LANDING RE-ENACTED ON THE 150TH ANNIVERSARY.**



IMPERSONATORS OF PHILLIP'S MEN ROWING ASHORE FROM A REPLICA OF HIS SHIP, THE BRIG "SUPPLY" (CENTRE BACKGROUND): AN 18TH-CENTURY EVENT, IN A 20TH-CENTURY SETTING. (*Sport and General.*)



THE FIRST BOATLOAD OF MARINES COMING ASHORE CLOSE TO THE SPOT IN SYDNEY HARBOUR WHERE THE ORIGINAL LANDING WAS EFFECTED ON JANUARY 26, 1788: A SCENE DURING THE PAGEANTRY ON JANUARY 26, 1938. (*Associated Press.*)



A DRAMATIC EPISODE REPRESENTING A CRUCIAL MOMENT IN THE RELATIONS BETWEEN THE NEWLY ARRIVED SETTLERS AND THE ABORIGINES AT CAPTAIN PHILLIP'S LANDING 150 YEARS AGO: THE WHITE MEN FACED BY NATIVES ARMED WITH BOOMERANGS AND NULLA-NULLAS, WHO EVENTUALLY BECAME FRIENDLY. (*Associated Press.*)

Celebrations to commemorate the 150th anniversary of the first British settlement in Australia, established in 1788 by Captain Arthur Phillip, first Governor of New South Wales, and since developed into the great city of Sydney, began there officially on January 26. That was the day on which the flag was hoisted, though the foundation of the Colony was not proclaimed till twelve days later. The first event of the celebrations was a spectacular Water Pageant in Sydney Harbour,

representing the landing of Captain Phillip and his men, near the original spot (now occupied by Circular Quay). An accurate replica of his ship, the brig "Supply," had been built for the occasion, and the landing was preceded by a *corroboree* enacted by Aborigines to suggest the natives' perturbation at the arrival of the white men. Captain Phillip was impersonated by Mr. Frank Harvey. The City Pageant that followed is illustrated on the next two pages.

"AUSTRALIA'S MARCH TO NATIONHOOD": PAGEANTRY DURING THE 150 YEARS SINCE THE FIRST SETTLEMENT;



"THE LANDING OF THE FIRST IMMIGRANTS, 1788": ONE OF THE NUMEROUS FLOATS—OR MOBILE TABLEAUX—IN THE COMMEMORATIVE PROCESSION THROUGH SYDNEY ON THE OPENING DAY OF THE 150TH ANNIVERSARY CELEBRATIONS.



"SOPHIA JANE," THE FIRST STEAMER TO ARRIVE AT SYDNEY FROM ENGLAND IN 1788. A FINE LUTHERAN FLOAT IN THE PROCESSION BEARING A MEMORABLE OCCASION IN THE YEAR 1811.

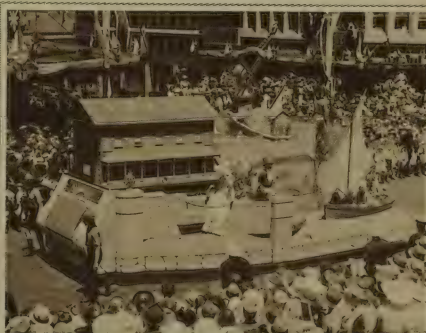


THE Water Pageant in Sydney Harbour (illustrated on the preceding page), which opened the 150th anniversary celebrations, was followed by a magnificent City Pageant, "Australia's March to Nationhood," representing the Commonwealth's growth from 1788 to 1938 and the major events of that period. As the King said in his message to the New South Wales Government on January 31: "From a small settlement of scarcely more than 1000 men and

Left: REPRESENTING CAPTAIN PHILLIP'S MEETING WITH ABORIGINES AT MANY TIMES HIS LANDING IN 1788, WHEN HE FOUNDED SYDNEY, THE FIRST BRITISH SETTLEMENT IN AUSTRALIA. A SLOGAN IN THE CITY PAGEANT.



A TABLEAU IN THE CITY PAGEANT TYPICAL OF EARLY CONDITIONS IN AUSTRALIAN GOLD-MINING: A FLOAT WITH A GROUP OF GOLD "PROSPECTORS" (PROSPECTORS) AT WORK BESIDE A TENT ON THEIR CLAIM.



CONTAINING A MODEL OF THE FIRST AUSTRALIAN POST OFFICE, BUILT AT SYDNEY IN 1810: A FLOAT IN THE PROCESSION BEARING THE INSCRIPTION—"THE DAWN OF AUSTRALIA'S POST OFFICE COMMUNICATIONS."

PHOTOGRAPHS IN THE RIGHT CENTRE AND LOWER RIGHT

IN SYDNEY DEPICTING THE COMMONWEALTH'S GROWTH AND A RE-ENACTMENT OF THE PROCLAMATION IN 1788.



ANNOUNCING THE VAST STOCK DEVELOPED FROM A FEW SHEEP IMPORTED BY THE ORIGINAL SETTLERS: THE "WOOL INDUSTRY" FLOAT, SHOWING ST. MARY'S CATHEDRAL BEYOND.

women, in a little cove which has become the centre of a beautiful city, has grown in this century and a half a nation of nearly 7,000,000 people. From less than 50 head of cattle and sheep Australia has bred vast herds and flocks." Regarding two of the floats here illustrated, we may recall that our issue of January 29, where many pages were devoted to the anniversary, included early drawings of Sydney's first Post Office and of the S.S. "Sophia Jane."



COMMEMORATING THE EARLY DAYS OF WHALING IN MOSMAN BAY, FORMERLY KNOWN AS SIRIUS COVE: A TABLEAU WITH A REALISTIC MODEL OF A WHALE AND A BOAT BESIDE IT.



ENGLISH ATHLETES HEADING A PARADE OF EMPIRE ATHLETES COMPETING IN THE BRITISH EMPIRE GAMES (JANUARY 26 TO FEBRUARY 12): A PROCESSION WHICH PRECEDED THE MAIN PAGEANT ON THE OPENING DAY OF THE CELEBRATIONS.



READING THE PROCLAMATION INVESTING CAPTAIN PHILLIP WITH DICTATORIAL POWERS AS FIRST GOVERNOR OF NEW SOUTH WALES: PAGEANTRY AT SYDNEY REPRESENTING THE FORMAL FOUNDATION OF THE COLONY, TWELVE DAYS AFTER THE FLAG HAD BEEN HOISTED ON JANUARY 16, 1788.



ENTHUSIASM AROUSED BY THE HISTORICAL WATER PAGEANT: A SECTION OF SYDNEY HARBOUR, WHERE SWARMED CRAFT OF EVERY KIND, FROM LARGE STEAMERS TO CANOES MANEUVERED BY BOYS IN BATHING COSTUME—SHOWING (LEFT BACKGROUND) PART OF THE GREAT HARBOUR BRIDGE.

BY ASSOCIATED PRESS. THE OTHERS BY SPORT AND GENERAL.

THE EMPIRE'S NEW £17,000,000 STRATEGIC BASE IN THE EAST: SINGAPORE, ITS DOCKS AND AERODROMES.

DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY OUR SPECIAL ARTIST G. H. DAVIS.



SINGAPORE—VITAL BRITISH POST ON THE TRADE ROUTE TO THE FAR EAST: A PICTORIAL MAP OF THE ISLAND, INDICATING THE WHEREABOUTS OF THE 1000-FT.-LONG GRAVING-DOCK TO BE OPENED ON MONDAY, FEBRUARY 14.

Combined Exercises of the Army, Navy, and Air Force have just been held at Singapore, as a prelude to the official opening of the huge graving-dock at the Singapore Naval Base, by the Governor of the Straits Settlements, Sir Shenton Thomas, on February 14. On this occasion his Excellency will be accompanied by the Civil Lord of the Admiralty and representatives from Australia, New Zealand, the Federated Malay States, and Hong Kong. The American cruisers "Trenton," "Memphis," and "Milwaukee" will be present. Singapore, which is not unlike the Isle of Wight in shape, size, and situation,

owes its importance to its commanding position on the Straits of Malacca. This is illustrated in the small inset map. Continuing the analogy of the Isle of Wight, it will be seen that Singapore City is situated close to where the Ventnor might be; the new naval base approximately at East Cowes, and the R.A.F. base at, say, Fishbourne, on Spithead. The construction of the base at Singapore was begun in 1923. Work was suspended by the first Labour Government in 1924 but taken up again when Conservatives came back into office. The naval works alone have cost £11,210,000. With the

cost of the fortifications, aerodromes, and so forth, the total bill may well exceed seventeen millions. Although the defences and most of the naval works are finished, the base will not be completed in all respects until 1939. Its construction has involved the reclamation of thousands of acres of jungle and swamps and the excavation of 6,500,000 cubic yards of earth. The new graving-dock, which is about to be opened, is only excelled in size by the King George V. Dock at Southampton. It can accommodate any warship built or ever likely to be built. There is also a floating dock capable of

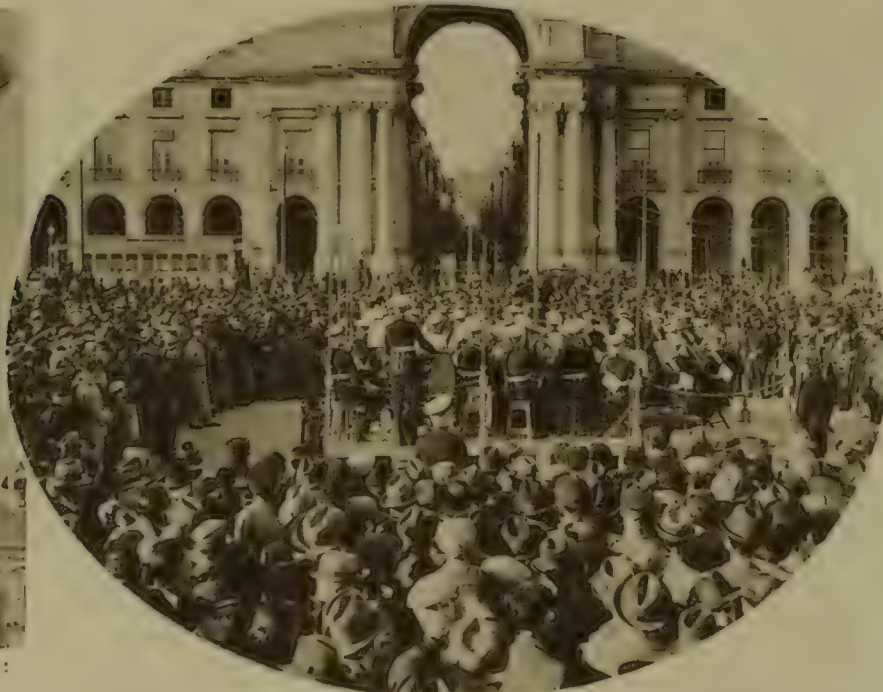
taking ships up to 50,000 tons. The coastal batteries mount artillery of 15in. and 18in. calibre, the latter being, as far as is known, the largest guns in the world. The stores of fuel at the base are said to have a capacity of a million and a quarter tons—enough to run a whole fleet for six months. Many of the tanks are underground. There are also big underground ammunition stores. Many of the hills have been encircled with barbed-wire and converted into gun emplacements. The aerial forces stationed there may be increased as the result of the experiences of the recent exercises.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM MANY QUARTERS.



GERMAN NAVAL HOSPITALITY DURING THE VISIT OF THE BRITISH HOME FLEET TO LISBON: ADMIRAL BACKHOUSE (IN COCKED HAT) ABOARD THE "DEUTSCHLAND."

Scenes of great cordiality marked the visit of the British Home Fleet to Lisbon, which began on February 2. Sir Roger Backhouse, the Commander-in-Chief, paid a ceremonial visit to President Carmona on the first day at Lisbon, and this was returned by the President, who visited the "Helson" on February 3. During an exchange of toasts, President Carmona raised his glass to "H.M. the King of Great Britain and the glorious British Navy." There was much enthusiasm



A BRITISH NAVAL CONCERT IN LISBON: THE COMBINED BANDS OF THE "RODNEY" AND "NELSON" PLAYING TO A HUGE CROWD IN BLACK HORSE SQUARE.

when British Naval ratings marched to the Portuguese War Memorial on February 5, the crowds shouting "Long live England! Long live Portugal! Long live our Allies!" A huge wreath of red and white gardenias and violets was laid on the Memorial by two bareheaded British seamen. Another feature of the visit was the friendliness between the British sailors and those of the German squadron which was at Lisbon at the same time. (Photographs: Charles E. Brown.)



A REASON FOR STRENGTHENING THE ANTI-PIRACY PATROL IN THE MEDITERRANEAN: THE BRITISH STEAMER "ALCIRA"; BOMBED AND SUNK OFF THE SPANISH COAST.

On February 4, the British steamer "Alcira," when twenty miles off the Spanish coast, was bombed and sunk by two aeroplanes bearing Spanish Nationalist identification marks. The crew were picked up and taken to Barcelona. Referring to this incident in the House on February 7, Mr. Eden said: "His Majesty's Government... cannot continue to deal with these attacks solely by protests and claims for compensation... his Majesty's Government reserve the right henceforth without any further notice to take such retaliatory action as may be required by and appropriate to the particular cases." He also announced that orders had been given to British warships that if a submarine is found submerged in the patrol zone established by the Nyon Agreement it should be attacked immediately.



COMMEMORATING THE CENTENARY OF HENRY IRVING'S BIRTH: THE WREATH-LAYING CEREMONY AT HIS STATUE IN CHARING CROSS ROAD.

The centenary of the birth of Sir Henry Irving, the great actor, was commemorated in a service at St. Martin-in-the-Fields on Feb. 6. Sir John Martin-Harvey read the lesson, and an address was given by the Rev. C. W. Hutchinson, Chairman of the Actors' Church Union. After the service, the clergy and the congregation walked in procession to the Irving Memorial behind the National Gallery, where wreaths were laid. (Central Press.)



THE NORFOLK HOUSE SALE: A CROWD OF BIDDERS AT THE OPENING IN THE FAMOUS ST. JAMES'S SQUARE MANSION.

The sale of certain of the contents and furniture of Norfolk House, the former residence of the Dukes of Norfolk in St. James's Square, took place on February 7, 8 and 9. The sale, which was conducted by Messrs. Christie's, was well attended. The outstanding things dispersed included the woodwork, panelling, and marble mantelpieces of the Long Drawing-room, State Bedrooms, and the Ballroom, and antique English and Italian mirrors, besides furniture. (Associated Press.)



A NEW 60-M.P.H. "DRAGON" FOR THE MECHANISED ARTILLERY: THE TRACTOR HAULING A HOWITZER AND LIMBER, AND CARRYING THE GUN-CREW.

The Mark III. Light Dragon (tractor) has just been demonstrated by the 1st Brigade, R.H.A., at Aldershot. It is capable of 60 m.p.h. when hauling limber and gun on a level road. The body accommodates the gun crew. During the demonstration a battery came into action twice with remarkable speed. The 3.7-in. howitzer was used (as seen in the photograph) with split trail carriage. Gun-carriage and limber run on heavy pneumatic tyres. (S. and G.)



"BELOW THE SURFACE AFTER A DIVE": A REMARKABLE UNDER-WATER PHOTOGRAPH OF THE FEATHERY MASS OF BUBBLES
ROUND A HIGH-DIVER PLUNGING DOWNWARDS.

Leni Riefenstahl, the well-known German film-actress, who has taken up the directing of films, was entrusted with making a comprehensive film of all the different aspects of the Olympic Games in Berlin. This was done in a most artistic and original way; and now over two hundred outstanding "stills" from the film have been collected into a magnificent volume, entitled "Schönheit im Olympischen Kampf" ("Beauty of the Olympic Games"), published by the Deutscher Verlag of Berlin, at 15 marks. The illustrations are all of outstanding

quality, many of them equal to the particularly fine study we reproduce on this page, and the book should appeal to all who are interested in photography or in athletics. Balloons were used to take some of the photographs, and a special camera was designed for such under-water work as that needed for the "shot" illustrated here. The appeal of the book is all the wider since the publishers have followed an excellent practice of printing the descriptions of all the pictures in five languages, so that knowledge of German is not essential for their appreciation.

PHOTOGRAPH REPRODUCED FROM "SCHÖNHEIT IM OLYMPISCHEN KAMPF" BY COURTESY OF THE PUBLISHERS, THE DEUTSCHER VERLAG, BERLIN.

PERSONALITIES OF THE WEEK:



WING-COMMANDER A. H. S. STEELE-PERKINS.

The appointment by the Colonial Office of Wing-Commander Steele-Perkins (of the A. R. P. Dept.) as Air Raid Precautions Officer at Hong Kong—a newly created post—was announced on February 3. It was understood he would sail on the 11th. (Bassano.)



MISS MEGAN TAYLOR.

The seventeen-year-old Manchester girl who won the world's skating championship at Stockholm on February 6. The runner-up was Miss Cecilia Colledge, the previous champion. The majority of judges were for Miss Taylor; though Miss Colledge had a fractional lead in points. (Associated Press.)



PASTOR NIEMÖLLER.

The trial of Pastor Niemöller, leader of the Confessional (Opposition) Church in Germany, began at the Moabit Prison Court on February 7. Pastor Niemöller is famous in Germany for his exploits as a U-boat commander in the war. He was charged with malicious attacks against the State and the Nazi Party; with misuse of the pulpit for political ends; and with incitement to disobedience to the laws. The case began in camera. (Wide World.)



MISS MARIE DANTON.

Famous for over forty years as an actress and impersonator. Died on February 1; aged fifty-six. She was born in Russia. She played the part of Mrs. Pineapple in "A Chinese Honeymoon," at the Strand Theatre, over a 1000 times. (Topical.)



MR. W. W. VAUGHAN.

Formerly Headmaster successively of Giggleswick, Wellington and Rugby Schools. Died February 4; aged seventy-three. Went to Wellington in 1910; and to Rugby (of which he was an old boy) in 1921. President, the Incorporated Association of Headmasters, 1916. (Elliott and Fry.)



THE ARCHÆOLOGIST WHO MADE THE GREAT EGYPTIAN DISCOVERIES ILLUSTRATED IN THIS NUMBER: MR. WALTER B. EMERY; WITH HIS WIFE. Mr. Emery is the young British archaeologist, of Liverpool, who, while excavating at Sakkara for the Egyptian Service of Antiquities discovered the great tomb believed to be that of the first Pharaoh, about 3400 B.C., and the intact tomb of a Second Dynasty noble, illustrated respectively on pages 248-251. Mr. and Mrs. Emery are here seen on the roof of the temple of Deir-Es-Shelwelt.



THE DEATH OF H.R.H. PRINCE NICHOLAS OF GREECE, THE FATHER OF H.R.H. THE DUCHESS OF KENT: A DETAIL OF THE FAMOUS PORTRAIT BY DE LÁSZLÓ.

Prince Nicholas of Greece, father of the Duchess of Kent, died on February 8; aged sixty-five. He was the uncle of the present King of Greece, and younger brother of the ill-fated King Constantine. He was an accomplished artist, although he did not begin painting till his fiftieth year. One of his last shows was held in London in 1935, when sixty pictures, mostly landscapes, studies of flowers and still lifes, were sold.



THE DEATH OF THE AGA KHAN'S MOTHER: THE LATE LADY ALI KHAN (VEILED) PHOTOGRAPHED DURING HER VISIT TO LONDON.

Lady Ali Khan, mother of the Aga Khan, died on February 7; aged ninety-one. She was the sister of Nasreddin Shah, the former ruler of Persia. Her husband was the Aga Khan II., who died when the present Aga Khan was eight. She visited London at the age of eighty-six, when King George V. invested her with the Order of the Crown of India. (Central Press.)



MR. J. L. PARKER, PILOT OF THE "MAIA" (LEFT), AND MR. H. L. PIPER, PILOT OF THE "MERCURY" (RIGHT), BEFORE THEIR FLIGHT.

The recent successful test flight of the Mayo Composite Aircraft, described on other pages in this issue, was carried out by two pilots. Mr. J. L. Parker was at the controls of the lower component, the flying-boat "Maia," and Mr. H. L. Piper was piloting the upper component, the seaplane "Mercury." Their action in separating the components in flight was unpremeditated, and was carried out as the result of a telephone conversation while in flight. (G.P.U.)



MAJOR R. H. MAYO.

Designer of the Mayo Composite Aircraft and Technical General Manager of Imperial Airways. In 1913, joined the staff of the Royal Aircraft Factory at Farnborough, and the following year became head of the experimental department. From 1918, was head of the aeroplane design section at the Air Ministry. Later, returned to consulting engineering and then joined Imperial Airways. (L.N.)



A BRITISH ROYAL VISIT TO ARABIA: THE EARL AND COUNTESS OF ATHLONE, WITH THE SAUDI ARABIAN MINISTER.

The Earl of Athlone (the brother of H.M. Queen Mary) left London for a visit to Saudi Arabia, with the Countess of Athlone, on February 4. Though they are being entertained by King Ibn Saud, their visit is purely private. It is the first time that any members of the British Royal Family have been to Saudi Arabia, a land which includes the Mohammedan Holy Cities of Mecca and Medina. The Earl and Countess are seen before their departure. (Central Press.)

PEOPLE IN THE PUBLIC EYE.



Just fifty years ago John Boyd Dunlop, by making the first practicable pneumatic tyre, revolutionised road traffic. Cyclists first benefitted from the new luxury, but for every type of road vehicle DUNLOP Tyres were soon the vogue. Mechanically-propelled carriages were now possible. In a few years' time Fashion began to abandon the phaeton for the automobile. The motor car had arrived. A new era had begun. It was the direct result of the invention of DUNLOP Tyres—to-day, as ever they are supreme





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The Man's Cigarette that Women like

PRINCESS JULIANA'S BABY: FIRST PHOTOGRAPHS—ONE BY HER FATHER.



PRINCESS JULIANA'S DAUGHTER: H.R.H. PRINCESS BEATRIX JULIANA ARMGARD—A PHOTOGRAPH TAKEN BY HER FATHER, PRINCE BERNHARD OF THE NETHERLANDS.

IN our last issue, we illustrated the rejoicings in Holland on the birth, on January 31, of a daughter to Princess Juliana (only child of the Queen of the Netherlands) and Prince Bernhard. Here we reproduce the first photographs of the baby to be released. The little Princess, it will be recalled, weighed just under 8 lb. at birth; and bulletins have reported the progress of both mother and daughter to be excellent. On February 1, the child was entered in the register of Baarn by the Burgomaster, as Princess Beatrix Wilhelmina Armgard, Princess of Orange-Nassau and Princess of Lippe-Biesterfeld. The great interest taken in the birth of the Princess in this country has been enhanced by the realisation that she is connected with our own royal line—for she is a descendant of George II. George II.'s eldest daughter, Princess Anne, married William Prince of Orange in 1734. He became Hereditary Stadtholder, and was a direct forebear of Princess Juliana and Princess Beatrix. King George and Queen Elizabeth sent a basket of red roses, tied with British colours, to the Palace of Soestdyk, accompanied by a personal message of congratulation to Princess Juliana and

[Continued opposite.



HAILED BY HOLLAND AS SECURING THE SURVIVAL OF THE ANCIENT HOUSE OF ORANGE: PRINCESS BEATRIX IN THE ARMS OF PRINCE BERNHARD. (Photographs Supplied by Wide World.)

Prince Bernhard. Few countries have their history so intertwined with that of a dynasty as Holland has with that of Orange. The Princes of the House again and again saved the country from disaster. Dr. Colijn, the Prime Minister, referred to "the extraordinary ties connecting Holland and Orange" in his broadcast to the nation. "Holland and Orange," he said, "have become one and grown into one. We can hardly think of one without the other. Therefore, the fear that this should ever cease had troubled us from time to time. From 1890 to 1909 Queen Wilhelmina was the only descendant of the House of Orange. At last, Princess Juliana was born, but the tie remained weak because between 1909 and 1938 it depended upon two mortal people. Our fears have now fallen away, and that explained the national rejoicing. The joyfulness of the people as a whole is strongly mingled with historical feelings. The Court has, so to speak, opened a window through which we can again look over wide fields into the future." The succession of the House of Orange has long depended on a single thread. In almost a century up till now there have been only four births of Princes or Princesses in the direct line.

WOMEN AND CHILD VICTIMS OF THE CIVIL WAR: AFTER BARCELONA AIR-RAIDS.



RESCUE WORK WHICH WAS INTERRUPTED BY A SECOND RAID: STRETCHER-BEARERS CARRYING A VICTIM TO A WAITING AMBULANCE—THEIR LACK OF PROTECTIVE GAS-PROOF CLOTHING CONTRASTING STRANGELY WITH THE EQUIPMENT WORN BY AIR-RAIDS PRECAUTION PERSONNEL IN OTHER COUNTRIES.



REMOVING AN INJURED WOMAN OVER PILES OF BROKEN MASONRY UNDER WHICH MANY CIVILIANS LAY BURIED: RESCUE-WORKERS CARRYING OUT THEIR DUTY ON THE INSTRUCTIONS OF AN AMBULANCE OFFICIAL, WHO HAS A RED CROSS ON HIS CAP—PRESUMABLY AS A WARNING TO AEROPLANES.



UNCONCERNED WITH THE CIVIL WAR AND YET A VICTIM OF IT: AN OLD WOMAN BEING TAKEN FROM A WRECKED BUILDING BY SOME OF THE VOLUNTEER RESCUE-WORKERS AFTER THE AIR-RAID.



GENERAL FRANCO'S ANSWER TO SEÑOR PRIETO'S APPEAL FOR THE CESSATION OF BOMBING OF OPEN TOWNS: A CHILD VICTIM, ONE OF MANY, CARRIED OUT OF HER RUINED HOME BY AN AMBULANCE MAN.



PROVIDING STRIKING EVIDENCE OF THE SYMPATHY AND READINESS TO ASSIST OF THE VOLUNTEER RESCUE-WORKERS IN BARCELONA: CIVILIANS CARRYING A GIRL ON A STRETCHER OVER THE MOUNDS OF RUBBLE IN THE STREETS.



AN INJURED WOMAN ASSISTED FROM HER HOME WHILE STRETCHER-BEARERS AWAIT MORE SERIOUS CASES: HUMANE WORK INTERRUPTED BY FURTHER BOMBING WHICH ADDED TO THE DIFFICULTIES OF REMOVING THE WOUNDED.

On January 30, a Sunday, Nationalist bombers raided Barcelona on two occasions, and, according to the latest figures, killed 321 people, including some 100 children, and injured 600. Barcelona had previously been bombed on January 19 and 25, when 246 persons were killed. Six aeroplanes carried out the raids and forty-eight bombs were dropped, bringing some seven-storey buildings crashing down to the ground in ruins. Many civilians were buried under the debris, and gas and water from broken pipes hindered the work of rescue. It was while the ambulances were waiting to rush the victims to hospital, and rescue-workers and men and

women were searching the wreckage for their families, that the aeroplanes returned and completed their work of destruction. The Government Defence Minister, Señor Prieto, who had proposed that both sides should refrain from bombing open cities behind the fighting lines, stated: "The insurgents replied to our offer by their radio. They said they would not bargain with us, and have replied again by these two raids on Barcelona." He further said that Barcelona, apart from its administrative buildings, had no objectives worth bombing by an enemy as targets of military importance. (Keystone.)

IN THE PATH OF THE AERIAL RAIDER IN SPAIN: AFTER A DIRECT HIT.



A PILLAR OF SMOKE AND FLAME AT VALENCIA: TANKS OF CRUDE OIL NEAR THE HARBOUR BURNING FURIOUSLY AFTER DIRECT HITS HAD BEEN REGISTERED BY NATIONALIST BOMBERS.

The heavy death-roll among civilians caused by Nationalist air-raids on Barcelona, to say nothing of the subsequent Government "reprisals," has resulted once more in a proposal for an international agreement for the limitation of air warfare. On February 2, Mr. Eden stated in the House of Commons: "His Majesty's Government view with profound concern this intensification of aerial bombardment, which has resulted in considerable loss of life and the infliction of cruel injuries among the civil population, and they are urgently considering what steps they can take to bring about some alleviation of these sufferings. I need hardly add that they would at

all times be ready to join in any international endeavour to this end." On February 3 Mr. Cordell Hull, the Secretary of State, reiterated the attitude of the United States Government towards the bombing of civilian populations from the air. Such a practice, he said, was deplored both on the ground of humanity and from a firm belief that no theory of war could justify it. The position presents many difficulties, as our photograph of oil-tanks burning at Valencia shows. Though these are a legitimate military objective, there is always the possibility that bombs dropped from a great height will fall wide of their target and into the town.

A PAGE FOR COLLECTORS.

"OLD LONDON" IN PARK LANE.

By FRANK DAVIS. (See Illustrations on the opposite Page.)

were non-dutiable. The two magnificent Canaletto views of London lent by the Duke of Richmond and the not less fine "View on the Thames from a Terrace of Somerset House," belonging to H.M. the King, have often been reproduced; not quite so well known is the sparkling Thames view in Fig. 2 (lent by the Duke of Buccleuch), and hardly known at all is the quiet, minutely painted "Interior of the Royal Exchange," belonging to the Mercers' Company (Fig. 8). It is no doubt possible to point out that in these pictures the air of London

tidy, well-mannered place. There was, of course, another side to the picture, wherein noisy, vulgar Cockneys disport themselves—and which aspect of reality is the nearer to the truth is not for me to say. Hogarth, in 1733, supplies one answer, "Southwark Fair," which was sold at Christie's last summer and has been lent to the Exhibition by Mr. Harry Oakes—a canvas painted with such gusto that one can almost hear the braying of the music and the shouting of the crowd—a picture to be compared (oddly enough at first sight) with three oil sketches of 1868, wherein the spirit of Hogarth is transmuted into the primmer handling of W. P. Frith (Figs. 4, 5, and 6). These, lent by Mrs. Gerald Arbuthnot, seem to me the best Friths in existence, perhaps because they are sketches and not finished pictures. In spite of—or because of—the continuing popularity of "Derby Day" in the National Gallery, people are still a little diffident about expressing approval of the work of this man, whom one can surely call an eminent Victorian. Once you forgive him and his contemporaries for being blind to all the exciting

experiments which were happening in France during his lifetime (and after all, who was not blind then?), he becomes a major phenomenon in the sedate evolution of English painting. This Regent Street scene of 1868 (Fig. 5), for example, has already something of the romantic quality of Hogarth, and as the years pass will become a yet more precious and lively record of the London that was, not of its buildings, but of its people and their social habits.

There is one Morland (Fig. 10), lent by Sir George Sitwell, which tradition connects with the Westminster Election and says that here is the Duchess of Devonshire who exchanged a kiss with the butcher for a vote. To me—a born sceptic—the lady is merely pointing to a joint of meat she proposes to buy. Whatever the anecdote—if any—here is a fine picture by an incorrigible and disreputable Londoner, full of lovely passages of paint—for example, the lady's cloak, and the dog in the foreground.

This and the other illustrations provide, I think, a fair review of the range of the exhibition, which I should prefer to see described not as "Old London" (which makes one think of relics from Newgate), but "Art in London." There are no relics of the past, but the pictures, silver, furniture, and the few tapestries (e.g., "The Battle of Solebay," lent by H.M. the King, from Hampton Court) have all been



1. "RICHMOND BRIDGE": A WATER-COLOUR BY PAUL SANDBY (1725-1809).
(Lent by Sir Edward Marsh.)



2. "WESTMINSTER BRIDGE"; BY ANTONIO CANALETTO (1697-1768); SHOWING THE ABBEY ON THE RIGHT AND LAMBETH PALACE IN THE DISTANCE.
(Lent by the Duke of Buccleuch.)

notice of the rebel feminine followers of the Cottesmore. Seriously, though, these are two wholly delightful canvases, wherein Stubbs, an acknowledged master of the horse, anyway, very nearly produces a poetical English landscape; if that is an exaggeration, let us say that his matter-of-fact prose style by its very honesty achieves an effect in this instance which much greater practitioners of the art of painting sometimes miss. The presence of these Goodwood scenes is ingeniously explained by a note in the catalogue that Stubbs, on his arrival in London, met the Duke and received the commission to paint them forthwith.

The other pictures in the show are of London scenes or of men who have left their mark upon the city. Captain Coram, for example, by Hogarth, lent by the Foundling Hospital; John Nash, by Lawrence, lent by Jesus College, Oxford; Sir Christopher Wren, and—not at the moment, but within a few days—Samuel Pepys, the famous portrait from his own library at Magdalene College, Cambridge.

In spite of the railings of that sturdy independent, Hogarth, at the time, we can congratulate ourselves that in the 1740's we did not pursue a policy of splendid isolation as far as painting was concerned: to our great good fortune Antonio Canaletto was not the victim of a quota system—his eye and hand

Indeed, in some ways the fellow is just an honest photographer (and that's not intended as anything but high praise) with a gift for composing a landscape and handling his figures so that the whole picture-space is bound together in a series of admirable diagonals. The result is almost a scene for a ballet, but a ballet in slow-motion. What a pity Guardi never came to England, also!—we might then have seen a London caught up in a *prestissimo* dance, with the rhythm of the figures communicated uncannily to the buildings.

To our Italian visitor, and to his English disciple, Samuel Scott, eighteenth-century London was a

is impregnated with Venetian splendour, and that they are not as accurate transcriptions of things seen as the seven paintings by Samuel Scott lent by Lord Stanley. I can only say that I walked along Piccadilly with Canaletto in my mind's eye immediately after seeing them and, hand on heart, can swear that a February London sun made the stones of the Ritz and of Devonshire House melt into the atmosphere, their angles receding softly into shadow, exactly as they do in the pictures.



3. "FOX ADDRESSING THE HOUSE OF COMMONS"; BY ANTON HICKEL (1745-1798).
(Lent by Mr. Henry Channon, M.P.)

carefully chosen to show a cross-section of the finest craftsmanship. As usual, the lay-out of the show is delightful.

BYGONE LONDON LIFE RECORDED IN ART: A DELIGHTFUL CHARITY EXHIBITION.



4. "MORNING, COVENT GARDEN"; BY W. P. FRITH, R.A. (1819-1909).
(Lent by Mrs. Gerald Arbuthnot.)



5. "NOON, REGENT STREET"; BY W. P. FRITH, R.A.
(Lent by Mrs. Gerald Arbuthnot.)



6. "NIGHT, HAYMARKET"; BY W. P. FRITH, R.A.
(Lent by Mrs. Gerald Arbuthnot.)



7. "ST. JAMES'S PARK"; BY SAMUEL SCOTT (1703-1772).
(Lent by Earl Beauchamp, K.G.)



8. "INTERIOR OF THE SECOND ROYAL EXCHANGE"; BY ANTONIO CANALETTO
(1697-1768).
(Lent by the Mercers' Company.)



9. "DEMOLITION OF THE SAVOY"; A DRAWING BY THOMAS ROWLANDSON (1756-1827).
(Lent by Sir Edward Marsh.)



10. "THE WESTMINSTER ELECTION" (THE DUCHESS OF DEVONSHIRE AND THE BUTCHER); BY GEORGE MORLAND (1763-1804).—[Lent by Sir George Sitwell, Bt.]

The "Old London" loan exhibition, discussed by our art critic on the opposite page, is to be opened to the public on February 15 at Sir Philip Sassoon's house, No. 45, Park Lane. It is in aid of that most deserving cause, the Royal Northern Hospital, and is the ninth of the now famous series (begun in 1920) which has been held for the same purpose. The total amount thus raised for the Hospital has already reached £31,000, and the largest sum received in a single year was £7000 at the Gainsborough exhibition. The earliest works in the present collection consist

of plate from City churches, and, reckoning these, the period covered ranges from the fifteenth century to about 1830. Most of the exhibits have never before been on public view. The list of contributors is headed by the King, Queen Mary, the Duke of Gloucester, and the Duke of Kent. Among his Majesty's loans are a Mortlake tapestry representing the "Battle of Solebay," after William Van de Velde the Younger, and a painting by Zoffany of "Queen Charlotte and the Two Princes." Francis Wheatley's "Cries of London" are represented by two of the originals.

THE WORLD OF SCIENCE.

CONCERNING OTTERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE classification of the carnivora presents to the systematic zoologist no enviable task. For the considerable host which they comprise can only with difficulty be sub-divided into workable groups of species, since they seem to merge one into the other, marked here and there by outstanding types which have become specialised by their mode of life. From the point of view, however, of the evolutionist, this curious linkage is a peculiarly interesting one. Though they share so much in common, each has, so to speak, used its common heritage in a different way: as witness their differences in size, shape and coloration. Yet, so long as attention is concentrated only on these external features we shall be no nearer to a possible explanation as to the agencies which have brought them into being. These we begin to find directly we start on an examination of their bones and teeth, as well as of the more perishable evidence furnished by the digestive organs, and musculature.

Research of this kind will indeed put us on the track of these agencies. The moulding influences evidently have their roots in the pursuit of food. Habits, engendered by that pursuit, are also to be taken into account.

All started, it is to be remembered, as flesh-eaters. The cat tribe lie in wait, and then spring on their victims: hence their strong, retractile claws. They hunt singly. The dog tribe, on the other hand, track their victims by scent, and bring them down by chase. They hunt in packs. Having to hold a struggling prey, the jaws are much longer and contain more teeth than those among the cats. Some, like the hyænas, eat the bones as well as the flesh of their prey. And the habit of bone-smashing, as I recently remarked on this page, has enormously increased the size of the "cheek" teeth. At the very opposite extreme is the aard-wolf (*Proteles*) resembling a small hyæna, but living only on carrion, larvae, and termites. Its palate has become extremely broad, while the cheek-teeth have become reduced to the state of mere pegs, set wide apart.

In this matter of the form of the teeth and their relation to feeding habits among the carnivora, I want more especially to speak of the otter (Fig. 1) and the sea-otter (Fig. 2). The otter is cousin to the polecat and the stoat: and its teeth, as one would expect, are very similar. But while in the stoat there are four cheek-teeth—three pre-molars and one molar—in the otter there are four pre-molars (Fig. 3.) The extra pair is the first pair. But as these stand behind, and to the inner aspect of the canines, they are no longer of any consequence. It shows us, however, that what is generally regarded as the first pair of pre-molars in the polecat and the stoat, is really the second. Furthermore, it is to be noticed the last pre-molar and the only surviving molar are very conspicuously larger than in the polecat, or the stoat, wherein the first, and only remaining molar is obviously waning. The width across the cheek-arches again is, relatively, much greater than in its land-dwelling cousins. This can be readily accounted for when we remember that these jaws have to capture, and hold, relatively large and heavy fishes.

We have seen how profoundly the nature of the food affects the form and number of the teeth, from those of the great bone-smashing hyænas to those "mere vestiges" of the carrion and termite-eating aard-wolf. Now let us turn to the sea-otter (*Lutra*). This now almost extinct animal, thanks to its ruthless persecution for the sake of its fur, is a near relation of the otters of the genus

Lutra, but, unlike them, has become an intensively marine animal, passing its whole life at sea, save during the breeding season, near the rocky shores of the North Pacific, especially the Aleutian Islands and Alaska. That extensive range, however, has now become grievously restricted. They feed, not on fish, like inland otters, but on clams, mussels, sea-urchins, and crabs. As a consequence, the cheek-teeth (Fig. 4) have undergone a

of the skull is much more arched, and not produced so far backwards, while the depth of the fore-part of the face at the level of the canines is vastly greater than in the fresh-water species.

While the teeth of the sea-otter show, in a very unmistakable way, the moulding effects of the nature of the food, the body, larger and more massive than in the common otter, as a whole, has been no less profoundly changed by the intensified use of the hind-legs, which now recall those of the sea-lions, in swimming. The feet have all the joints flattened, as in the seals, and the outermost, the longest, are very short and wide, evidently playing a very large part in propelling the body through the water.

The tail, however, does not seem to show that it plays any important part in swimming, since it bears no evidence of special modifications to this end. This is interesting, because one of the river-haunting species, the Brazilian otter, the largest living species of the tribe, has a conspicuous flange running down each side, suggesting an incipient stage in the formation of a flattened tail like that of the beaver. Even in our otter the tail is distinctly expanded from side to side.

Enough has been said to show that the sea-otter is an animal of quite exceptional interest, and I regret that I am unable to give a photograph of a living



1. POSSESSING WEBBED FEET AND A TAIL WHICH IS VERY BROAD FROM ITS USE IN SWIMMING: THE OTTER (*LUTRA VULGARIS*), WHICH HAS RETAINED THE LONG, LITHE FORM OF BODY SEEN IN ITS COUSINS THE POLECAT AND STOAT.—(Photograph by D. Seth-Smith.)

profound change in size and shape. There are but three pre-molars, and of these the first pair really answer, as in the stoat tribe, to the second pair, and they are set, in the same way, close up against the inner aspect of the base of the canine. The tooth next behind, though small, is still functional. But the last pre-molar, and the only molar now remaining, it will be seen, are of great size, and armed with large cusps eminently suitable for crushing hard shells. In the side-view of the skull these hindmost teeth have a "bulging" appearance. They are nearly twice the size of those of the river-otters. In this view, again, it will be seen that the roof



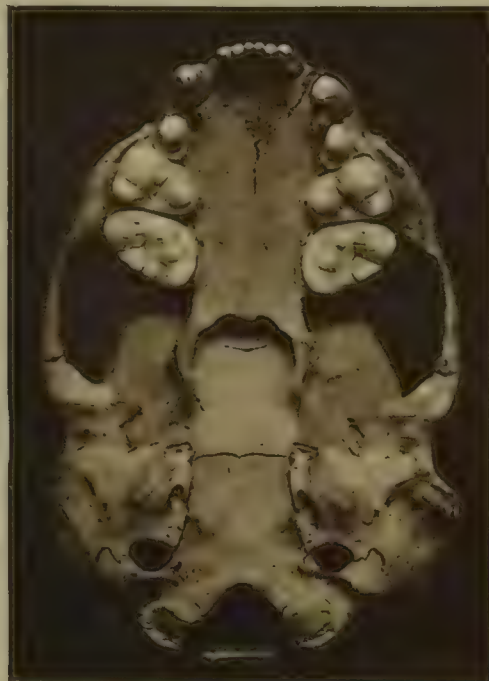
2. FOR COMPARISON WITH FIG. 1: THE SEA-OTTER (*LUTRA LUTRIS*), WHOSE HIND-LEGS HAVE BEEN PROFOUNDLY CHANGED BY THEIR INTENSIFIED USE IN SWIMMING, SO THAT THEY NOW RECALL THOSE OF THE SEA-LIONS; WHILE THE DEPTH OF THE FORE-PART OF THE FACE IS VASTLY GREATER THAN IN THE FRESH-WATER SPECIES.

(Reproduced by Courtesy of the Trustees of the British Museum [Natural History]).



3. PALATE VIEW OF THE SKULL OF AN OTTER; SHOWING THE FOREMOST OF THE CHEEK-TEETH (A PRE-MOLAR) WEDGED AGAINST THE INNER SIDE OF THE POWERFUL CANINE.—THE LAST PRE-MOLAR AND THE ONLY REMAINING TRUE MOLAR BEHIND IT ARE MUCH LARGER THAN IN THE POLECAT.

It will be noticed that the cavern-like opening behind the molars, the hinder-opening of the nostrils, is much larger in the sea-otter than in the otter—a response to its habit of deep-diving for food.



4. FOR COMPARISON WITH FIG. 3—THE PALATE VIEW OF THE RARE SEA-OTTER (*LUTRA LUTRIS*); SHOWING A STILL USEFUL SECOND PRE-MOLAR, WHILE THE THIRD, AND THE MOLAR BEHIND IT, ARE OF GREAT SIZE AND BEAR LARGE CUSPS USED FOR CRUSHING SHELL-FISH, CRABS, AND SEA-URCHINS.

animal; as better than nothing I show a mounted specimen. I doubt, indeed, whether a picture from life will now ever be taken. Just now I am more especially interested in its teeth. They have, as I have said, come to differ materially from those of the fresh-water otters owing to their totally different choice of food.

Their very striking peculiarities of size and form are, we say, "adjustments" to their perpetual use as crushing organs. The change in the form of their cusps is due to the "stimulus of use." A better and more probable explanation can hardly be looked for. But the acceptance of this theory by no means makes further discussion unnecessary. Far from it. How can the "stimulus of use" affect and determine the form and number of their cusps, for these are determined in the young animal before they have cut the gum? This is a problem which has long been troubling me. Its solution will, I believe, be found only by tracing, so far as possible, the evolution of teeth, and of their nerve supply, from their earliest appearance among the vertebrates. In the not distant future I propose to say something on this aspect of teeth and what has to be learned from it.



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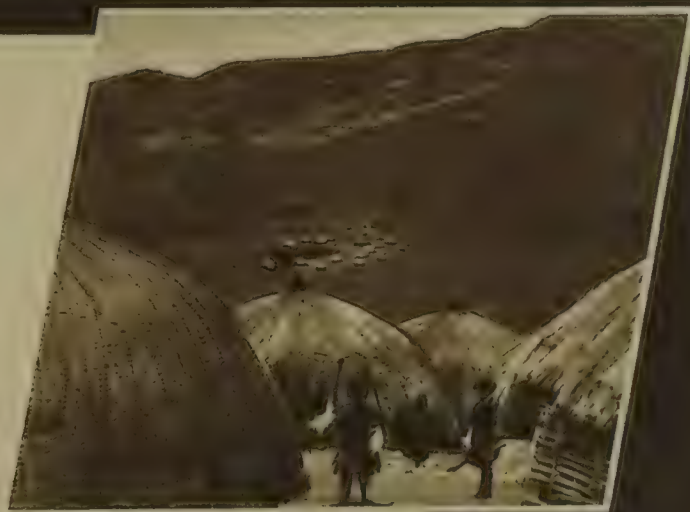


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THE CHARM OF MUSIC.

OPERA AND SOME RECENT EXPERIMENTS.

By FRANCIS TOYE.

the action; which is, they say, the primary necessity in a performance of this kind.

Still, I am unable to develop much enthusiasm for opera of this description. It may be considered necessary for practical purposes, but I cannot think it really desirable. To begin with, no musician can view with equanimity the operation which the late Mr. Pelissier of "The Follies" christened "potting." Cuts, even plentiful and drastic, are another matter, being in reality different in kind. Further, I should have thought that the demand for opera among listeners could always be satisfied by relays from opera-houses all over Europe. First and foremost, of course, we should like to have relays from Sadler's Wells and from any other theatre in this country where the standard of performance was good enough. The B.B.C., never backward in a realisation of their responsibilities, as should be recognised and appreciated, have, I understand, recently allocated a larger grant to Sadler's Wells, so that it is to be

that even now a screen of normal cinema size is possible but extremely expensive. The fidelity of the music was neither better nor worse than that of the ordinary music relayed from Broadcasting House. Where this particular performance fell down was in the matter of miming.

There was too much waving, too much swaying; there was no repose and no nobility. An irreverent friend of mine remarked that Isolde seemed to begin life as a kind of Rhine maiden and to continue it in the manner of a love-sick housemaid. Certainly there was nothing in the love-scene between Tristan and Isolde to distinguish it from the commonplace love-scene of every day; which definitely shocked even so lukewarm an admirer of Wagner as the present writer.

It would be unjust to blame the actors or even the producer overmuch for this shortcoming. The art of pantomime, especially pantomime intended to represent the nobility and the intensity of passionate emotion, is almost

forgotten everywhere, and in this country it is practically unknown. Students of the Ballet may remember that Noverre, possibly the greatest choreographer who ever lived, devoted many pages to its praise in his celebrated treatise on the Art of the Dance. Noverre pointed out then that, in comparison with the ancients, even the most gifted of his contemporaries were children. He cited, if I remember rightly, the well-known case of Roscius, who, the Romans said, could express more with his mime than even Cicero with his words. Noverre then went on to plead for a revival of pantomime, as distinct from acrobatics, in the Dance, a reform which has, in fact, to some extent been realised, thanks to Isadora Duncan and some of the choreographers of the Diaghileff Ballet.

But in the miming of opera expressiveness is not enough; it must be accompanied by perfection of gesture. This, indeed, is most desirable even in normal operatic performances—those who had the privilege of attending Rosa Ponselle's performance of "Norma" will remember how that opera was illuminated and spiritualised by her magnificent command of gesture as much as by her singing—but it is indispensable in operatic performances where the action is to be carried on solely in pantomime.

It is a convention that may go very far, for not only does it solve many operatic problems hitherto considered insoluble, but it can, if so desired, be applied to the cinema as readily as to television. Possibly it may even prove to be the Opera of the Future, but any development of the kind postulates a new kind of artist trained in a new kind of way by a new kind of teacher.

In any event, the effort is certainly worth making, for the operatic convention, as we have known it hitherto, seems to be in a decidedly precarious state. The Wagnerian convention has become just as outmoded as the previous convention of set arias and recitatives; yet nothing has been invented

as a satisfactory substitute for either. Further, the ever-increasing cost makes audiences of an ever-increasing size indispensable. Possibly only the cinema and the wireless can supply them—but that is another story.



TELEVISION APPLIED TO OPERA FOR THE FIRST TIME—AN INTERESTING B.B.C. EXPERIMENT: TELEVISIONING THE SECOND ACT OF "TRISTAN AND ISOLDE," WITH ORIEL ROSS AS ISOLDE AND BASIL BARTLETT AS TRISTAN, WHILE THEIR VOCAL PARTS WERE RENDERED BY UNSEEN SINGERS.

The B.B.C. recently made a pioneer experiment in broadcasting opera with the aid of television, at the Alexandra Palace, the second Act of Wagner's "Tristan and Isolde" being chosen for the purpose. There was a dual cast, of singers and players. While listeners heard the voices of Isobel Baillie as Isolde and Walter Widdop as Tristan, singing their respective parts, at the same time they watched the simultaneous acting of Oriel Ross and Basil Bartlett in those two rôles thrown on the screen. There were also heard the sound of rolling breakers, hunting horns, and the music of an orchestra under Hyam Greenbaum.

hoped that such relays will be more frequent in the future.

Indubitably subsidies of this kind are the right policy, because, however convenient operatic performances in the studio may be, they must in the ultimate resort depend on a supply of artists trained in the actual theatre. Dogma is dangerous, but I have never met anybody in whose judgment I have any confidence who believes that opera-singers can ever be trained exclusively in a studio or by singing into the microphone. In the theatre, of which Opera is part, the personal contact between artists and audience remains a factor of primary importance. There is no substitute for it, and there never will be. The experience of actors on the films has taught us that much, at any rate. Screen performances may be brilliant, technically flawless, but in the end life goes out

of them. Ask any real actor who has had experience.

Televised Opera made a beginning—an ambitious, possibly a too ambitious, beginning—with a performance of "Tristan and Isolde" some three weeks ago. On this occasion the opera was mimed for visual purposes, the music being sung by a separate and invisible cast. In short, Wagner's masterpiece was treated as a pantomime, though (presumably to avoid the conventional associations now attached to that word) the B.B.C. announcer in attendance described it as a Masque; in fact, a wholly inaccurate designation. In some ways this was the most interesting experiment of all. Television is still in its infancy, so certain drawbacks, as, for instance, the smallness of the screen, which made it practically impossible to see anything from a distance of more than ten yards, may be dismissed as of little significance. I am told, in fact,

EVERYBODY interested in Opera, especially in the future of Opera, should take note of certain recent developments. Generally speaking, these may be classified under three headings—Opera *via* the cinema, Opera specially arranged for broadcast performance, and televised Opera. To the best of my belief, there has as yet been no definite cinema opera, though an attempt was made a year or two ago, not altogether successfully, to combine action on the screen with actual (invisible) singers, the orchestral accompaniment being provided by a kind of super-gramophone. This seems to have faded away, though I still think that the idea has possibilities.

Cinema versions of musical comedies are, of course, common, but the filming of the Gilbert and Sullivan operas that is shortly to be undertaken will undoubtedly be the most ambitious effort yet made to cement an alliance between dramatic music and the screen. If it proves successful, I foresee a very rapid development in this direction, for probably the main reason why so little has yet been done is that the powers-that-be at Hollywood have so far remained strangely insensitive to the potentialities of music. Perhaps, in view of the well-known characteristics of these gentlemen, it is odd to talk about "sensitiveness," strange or negative; but the fact remains that their horizon is apparently limited by the visual. If music proves a money-maker, music will duly receive a share of their august attention. That puts the matter crudely—which is how it should be put.

As regards opera specially arranged for broadcasting purposes, we had a



TO APPEAR TOMORROW AT THE PALLADIUM: THE FAMOUS LÉNER QUARTET—(LEFT TO RIGHT) JENO LÉNER (FIRST VIOLIN); IMRE HARTMAN (VIOLONCELLO); SANDOR ROTH (VIOLA); AND JOSEPH SMILOVITS (SECOND VIOLIN).

In the National Sunday League concert at the Palladium tomorrow, February 13, the Léner Quartet, assisted by Louis d'Oliviera (as second viola), will be heard in Quintets by Beethoven, Mozart and Dvořák. On the 5th they gave quartets from Haydn, Brahms and Mozart at the Queen's Hall. On February 15, 17 and 19 they will give Beethoven recitals at the Grottrian Hall. The Léner Quartet, long famous on the concert platform, has more recently become popular also in broadcast programmes.

successful example the other day in a performance of Massenet's "Manon." Apparently an indispensable factor in productions of this kind is brevity, lest the tired listener should be unduly burdened with demands on concentration. Why listeners in this country should be so much more tender than listeners in Italy and Germany, where operas in their entirety are relayed two or three times a week, I cannot pretend to say; but the mandarins of Broadcasting House presumably know their business. In any case, "Manon" was a very fortunate choice for the launching of the series, in that Massenet himself made a comparatively short version which, with a little pruning, provided an acceptable entity. Had the diction of the whole cast been as clear as that of, let us say, Dennis Noble and Roy Henderson, no listener would have had any difficulty in following the developments of



A FAMOUS CONDUCTOR ON A VISIT TO LONDON: HERR FELIX WEINGARTNER AT A REHEARSAL.

Herr Weingartner arranged to conduct the London Philharmonic Orchestra, at the Royal Philharmonic Society's concert at Queen's Hall, on Thursday, February 10, in Symphonies by Beethoven, Haydn and Mozart. On the previous Thursday he had conducted the London Symphony Orchestra at the same hall.

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THERE is a peace about the flat lands of England that steals upon you unawares. Though you may be a lover of downland and sea, yet will this England charm you in its turn. No sudden views are here, no tumbling waters in the folded hills, but great wide skies whose pearly dawns and flaming sunsets, unhidden, last the longer. Slow are the streams, yet deep and strong—the very name of Stour implies a firm or powerful stream. This outward gentleness oft belies an inward strength in English things (and Englishmen). Even your Worthington conforms in this, for gentle upon the palate though it is, yet is the rich strength of the earth within it—tamed only by unhurried making and a slow maturity.



NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

CORSICA—THE SCENTED ISLE.

FRANCE is a fortunate country in the matter of health and holiday resorts, having several to suit every season of the year, and being specially favoured in winter-time in the possession of a wide choice of winter sports resorts. There are also many attractive centres along North African shores, and inland, and then there is Corsica, an island with a delightful winter climate along its south-western coast, a clear atmosphere, abundant sunshine, and a temperature somewhat warmer than that of the Riviera. True, it lies just over a hundred miles south-east of the coast of France, but there is a good service of steamers of from 2500 to 4250 tons from Marseilles, Nice and Toulon to Corsican ports, which run in connection with the Paris-Riviera trains.

Corsica has an astonishing variety of scenery—mountain ranges with snow-capped peaks, fine gorges and charming little valleys, hills clothed with thick forest, and groves of orange, citron, and olive, vineyards and orchards, the latter bright with blossom very early in the spring. Along the coast, the spurs of high hills descend sharply to the

sea, forming bold headlands, with lofty cliffs, in places, of blood-red porphyry, in extraordinary contrast with the vivid blue of the sea. Then there is that exceptional feature of the Corsican flora which has given it the title of "The Scented Isle"—a dense undergrowth composed of arbutus, laurustinus, myrtle, pink and white heath, honeysuckle, lavender, and other kinds of bushes.

A number of megalithic burial-places, rectangular stone cists, and also of menhirs prove the antiquity of Corsica as an inhabited island, and invest it with a great archaeological interest. It has a remarkable history, having been partly colonised by the Greeks, who gave place to Etruscans, driven out in their turn by Carthaginians. Then Rome conquered it and used it as a place of exile. Vandals, Goths, Lombards and Byzantines held the island in succession; Charlemagne wrested it from the last-named, the Moors seized it from him, after which it came under the jurisdiction of the Pope, who later divided it between the Republics of Genoa and Pisa. This resulted in continual warfare, until at length Aragon helped the Genoese and they held the island until the Corsican patriot Paoli brought about their downfall, and eventually Corsica adopted French rule, and gave France its most illustrious son—Napoleon Buonaparte!

Ajaccio, the birthplace of Napoleon, and the island's capital, is Corsica's leading resort, and is extremely agreeable in the winter and the spring. Situated on the western coast, facing south, and sheltered by high hills rising directly behind it, the view of Ajaccio from its fine harbour is certainly inviting, and ashore, the charm of its white, flat-roofed houses with large gardens of roses, violets, and geraniums, of mimosa, tamarisk, and oleander, its palms and eucalyptus, is irresistible. Ajaccio dates from the year when Columbus discovered America, and it owns a Citadel, but its "star turn" is the house in which Buonaparte was born, in the little Place Laetitia. One sees the table from which he dined, the chair on which he sat, and the desk at which he wrote, and everywhere in Ajaccio one is reminded of the great Emperor, for the principal boulevard is Cours Napoléon; in Place du Diamant, at the foot of the Citadel, is Corsica's largest statue of Napoléon; and there are Quai Napoléon, Rue Napoléon, and Place Buonaparte.

There is quite a good deal to do during a stay in Ajaccio. Railways and good motor roads enable one to tour the island very thoroughly, and to visit its many beauty spots; and special motor excursions are organised by the P.L.M. Railway for this purpose. You can go by the Forêt de l'Ospedale, the Col de Bavella and the Col de la Vacia to



AJACCIO, CORSICA'S CHARMING CAPITAL: A PHOTOGRAPH SHOWING ITS SHELTERED SITUATION AT THE HEAD OF A LOVELY BAY. (Photograph supplied by P.L.M.)



ONE OF THE CHIEF BEAUTY SPOTS IN CORSICA; WITH RUGGED MOUNTAIN SCENERY: THE COL DE BAVELLA, WHICH IS NOT FAR FROM ZONZA. (Photograph supplied by P.L.M.)

Bonifacio, in the extreme south, a trip giving a view of wild mountain scenery and wide stretches of *maquis*, and passing through Zonza and its nearby cork forests; inland to the old capital, Corte, where Paoli was born, the heart of Corsica; to Bastia in the north, once Corsica's northern capital, and an important Genoese stronghold; to Calvi, and its pine-bordered, sandy beach; and to Piana, overlooking the lovely Gulf of Porto, with rugged red cliffs running down to the sea. Even then you will by no means have exhausted the "sights" Corsica has to offer.



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JOHNNIE WALKER — BORN 1820, STILL GOING STRONG

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Morris Company had an excellent demand for their marine engine units for motor-boats last year, and reported that the output had greatly exceeded that of the previous twelve months. In fact, owing to the recent increase in motor-boat activity in Great Britain, the Marine Motoring Association is going to revive international motor-boat racing this season. With the co-operation of the Torquay Corporation it has been decided to hold a three-day race meeting in Torbay on Thursday, Friday, and Saturday, June 30, July 1 and 2. The organisation of this meeting is being undertaken by a special committee, called the Torquay International Motor-boat Racing Committee, composed of representatives of all the motor-boat clubs affiliated to the Marine Motoring Association, in addition to delegates from the Torquay Corporation and the Society of Motor Manufacturers and Traders.

Racing will be for both inboard and outboard classes, the principal event being the Duke of York's International Gold Trophy for inboard motors, the

premier award for racing motor-boats in Great Britain. Various other important trophies will be competed for by inboard- and outboard-engined boats, including *The Star* Gold Trophy, the "Atlantis" Gold Trophy, and a Trophy presented by the *Yachting World*. It is expected that there will be several foreign competitors for the Duke of York's Trophy, as the prize-money, trophies and travelling allowances to be distributed will exceed £1800. The secretary of the committee is Mr. C. Horton, 83, Pall Mall, London, S.W.1, from whom full particulars and entry forms can be obtained.

Lanchester cars are selling in increased quantities, due to their class qualities, now available at reasonable prices. A new showroom has been opened in Burlington Gardens, off Bond Street, London, W.1, for the exclusive display of these fine cars by the Car Mart, Ltd., just behind the Royal Academy, with excellent windows displaying the models. Here the Lanchester "Roadrider" de luxe and other types are well shown with decorations

harmonising with the artistic neighbourhood. An ingenious system of artificial illumination keeps the whole of this show-room bathed in a soft glow of diffused light, restful to the eyes, yet giving splendid lighting facilities by which to view the cars with their tasteful coachwork.

The private fire brigade of Morris Motors, Ltd., has recently taken possession of an up-to-date motor fire-engine for the protection of the new engine factory at Court House Green, Coventry. This new machine, which is a Merryweather "Hatfield" fire-engine, incorporates a

Morris commercial chassis, with a 60-b.h.p. motor, and four-speed gear-box in unit construction with engine and clutch. Internal expanding footbrake



A HILLMAN SUCCESS IN THE MONTE CARLO RALLY: MAJOR D. E. M. DOUGLAS MORRIS AND HIS CO-DRIVER, MR. F. J. MOORE, BESIDE THE MAJOR'S HILLMAN "MINX" SALOON, AWARDED FIRST PRIZE FOR THE MOST COMFORTABLE CLOSED CAR IN THE LIGHT-CAR CLASS.

Besides Major Morris's car, another Hillman "Minx" distinguished itself in the Monte Carlo Rally, that of Mynheer Gatsonides, the Dutch competitor, who reached Monte Carlo from Athens (2369 miles) without losing a single mark—a remarkable performance over an exceptionally difficult route in mid-winter. In last year's Rally, it is recalled, M. Gatsonides was successful with a car of the same make and type, and the Hillman "Minx" was the highest-placed all-British car.

shoes operate on all wheels, which are of the six-stud fixing steel disc type, with pneumatic tyres. The fire pump, a Merryweather patent "Hatfield," constructed of rustless superlumin, is fitted at the rear end of the chassis-frame. It has two delivery outlets, and is capable of delivering 275 gallons per minute at a pressure of 170 lb. per square inch. A Merryweather "Telescala" extension ladder in two sections, to reach a height of 30 ft., is carried on standards, with quick-release gear. A Lucas 12-volt lighting and starting set, headlamps with dipping beams, and a tail-lamp with an automatic "stop" light are included in the equipment, with a windscreen over the dashboard and a "Carillon" alarm-bell on the near side.



A NOBLE CAR IN A NOBLE SETTING: MR. JACK BARCLAY'S "PHANTOM III," ROLLS-ROYCE—A BARCLAY-DESIGNED TOURING LIMOUSINE—IN THE GROUNDS OF STOWE SCHOOL, ONCE THE HOME OF THE DUKES OF BUCKINGHAM.

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MONTE CARLO CALENDAR

WINTER SEASON 1938

SOCIAL EVENTS: INTERNATIONAL SPORTING CLUB—Cabaret every evening; Special Gala Dinner on Wednesdays.

SPORT: Monte Carlo Country Club (Tennis)—INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 28—March 6; Easter Tournament, April 18–24. Monte Carlo Golf Club—Windsor Challenge Cup, February 12; Sporting Club Cup, February 19; Walter de Frece Challenge Cup, March 5; "Bystander" Mixed Foursomes, March 17; President's Challenge Cup. Sailing Regattas, March 31—April 3. Outboard Meeting, April 21–24. Ski-ing—French Championships at Valberg, Beuil and Auron, February 11–18. Annual Dog Show, March 30–31.

MUSIC: Concerts—Gala with dancing by Clotilde and Alexandre Sakharoff, February 11; Henri Szeryng, February 18; Elizabeth SCHUMANN, March 16; Gala Concert, conducted by Bruno WALTER, March 23; Classical Concert with Umberto Benedetti, February 23. Opera—"Lohengrin," February 15; "L'Aiglon," with Fanny Hedy and Vanni Marcoux, February 22; "Pagliacci" and "Cavalleria Rusticana," February 26; Creation "Andersen's Tales" (Grieg Music), February 27.

THEATRE: Comédie Française—official performances during February; Ballet Season, April 2–28 (with two entirely new Massine Ballets).

There are no better Hotels in the world than the HOTEL DE PARIS and the HOTEL HERMITAGE at Monte Carlo—and their prices are not at all exorbitant. There are other good Hotels there—both large and small—full particulars of which can be obtained from Messrs. Thos. Cook and Son, Limited, and all Travel Agencies.



NOTES FOR THE NOVEL-READER. FICTION OF THE MONTH.

JOYCE CARY is the author of "The African Witch," a novel rightly praised by the critics. His "Castle Corner," now published, is equally arresting, though the West African portion of it is not in the foreground of the story. At Castle Corner, which is in Donegal, there is the flicker of feudalism slanting on the household, above stairs and below, together with the come-day-go-day-God-send-Sunday attitude to life of the nineteenth-century Irish landlord and peasantry. Mr. Cary rambles off with one Corner to London and with another to a spot of Empire-building up the Niger, the better to unroll the tragedies and idiosyncrasies of these people. Generally speaking, the characters reveal themselves; but one must quote the paragraph in which John Chass Corner, the head of the family, is summed up, so shrewdly true it is to the Anglo-Irish type he stands for. "His genius in all the arts of life, his dislike of trouble, his generosity, which was partly self-indulgence and partly carelessness of money; and the vein of self-mockery, purely Irish, which ran through all, sometimes appearing like the vital flaw which ruined a nature meant for great achievement and sometimes like the essence of a real greatness already possessed, had been analysed over a hundred cottage fires for years." More than John Chass, heading for bankruptcy in the grand manner, are analysed in this clever and significant book. It teems with witty portraiture.

The prodigals in Sinclair Lewis's "The Prodigal Parents" are simply a decent small-town couple whose breakaway to a good, idle time was long overdue. Fred Cornplow had built up a flourishing car business and was a prosperous man. There was no particular reason why he should spend his whole life sticking to the daily grind

in Sachem Falls. He and Hazel were being increasingly exploited by their grown-up children, and contemptuously belittled into the bargain. He is drawn on the Babbitt model, a good-hearted, impulsive American citizen; and his astute simplicity enables him to put his foot down when tolerance for son Howard and daughter Sara had reached its limit. Howard was a playboy, and Sara a prig who had gone all Communistic in an infatuation for a bumptious young agitator. They were genuinely startled

and scandalised when Cornplow revolted, giving the car market and family worries the go-by and cheerfully spurring their mother away with him on the European holiday of his dreams. "The Prodigal Parents" is a comedy with a punch; a genial punch that has Fred Cornplow's energy and sweet reasonableness behind it. It is written in Mr. Lewis's happiest vein.

"Recapture the Moon," by Sylvia Thompson, is the history of Bianca Selwyn, an English girl who had been widowed a fortnight after her marriage to a young soldier, and Louis Scheurer, the French airman who distracted himself by plunging into a dilettante and decadent circle on his way to success as an author. They were connected through the fortunes made by their respective families in armament finance. The action, which is cosmopolitan, swings round the contacts of these two attractive persons, on whom the war had set its mark, and the impulses that eventually brought them together. The *tour de force* by which Louis is mated with Bianca is remarkable, for he had a Mephistophelean streak in his gaiety, and, though he was not the boy's tempter, it was in his company that Bianca's beloved brother took the first step to degradation and death. But to recapture the moon is to triumph over bitterness and disaster, and when Bianca surrendered to Louis, reflecting that every minute in love is the edge of a precipice, he could cap the aphorism by pointing out how all happiness is the edge of a precipice. And there you have the theme of Miss Thompson's brilliant novel.

The young couple in Lady Ingram's "Gall and Honey" are properly introduced on their honeymoon, which is where for them life really began. They had still to learn that love, as the Spanish proverb has it, abounds

[Continued overleaf.]



A MASTERPIECE OF THE WEEK (FEBRUARY 3-10) AT THE VICTORIA AND ALBERT MUSEUM: A BUST OF CHARLES II. BY HONORÉ PELLE. (Signed, and dated 1684.)

A similar Pelle bust of Charles II. stands on the balcony on the east side of the courtyard of Burghley House. Like nearly every other sculptor of his day, Pelle was strongly influenced by Bernini, as is shown in this portrait, which is in direct imitation of the bust of Francesco d'Este at Modena.



THE MASTERPIECE OF THE WEEK (FEBRUARY 10-17) AT THE VICTORIA AND ALBERT MUSEUM: A LATE SIXTEENTH-CENTURY CLOCK BELONGING TO A SMALL GROUP STAMPED WITH THE LETTERS AIX-A-P; PRESUMABLY THE TOWN MARK OF AIX-EN-PROVENCE.

The mechanism of this clock comprises a striking part mounted in the lower half of the case, and a working-part with a verge escapement and fusee in the upper half. An admirable floral pattern in translucent enamel decorates the dial, from which the single hand is missing. The gilt bronze case, surmounted by a dome for the bell, presents a shape to which most, if not all, of the clocks with the AIX-A-P mark conform.

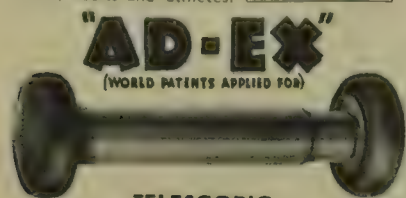
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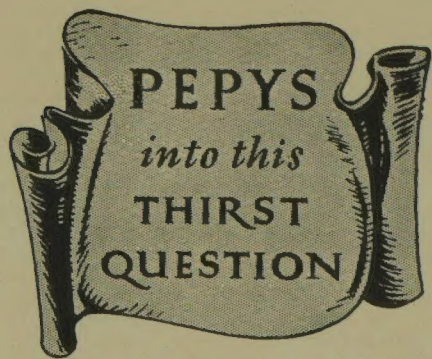
Here's a health to all those that
we love,
And a health to all those that love us.
Here's a health to all those that love
them that we love,
And to them that love those
that love those

**Here's to our wives
and sweethearts
may they never meet**

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FEB. 1ST By train to Dorking to look into a house, my wife and I having a mind to live soon in the country. Which proved a journey wasted, for the house was in no wise as the Agent described it, but a cramped narrow dogg-hole. So to an Inn nearby, where I bade the serving-maid procure me a Schweppes Tonic Water and my wife a

Ginger Ale. Upon these being served, my wife and I discerned a certain lack of zest and liveliness in our drinks. Whereupon we asked if they were indeed of Schweppes, and discovered that they were not. And we staid complaining so hotly to the Keeper of the Inn that we escaped missing our train by a bare minute.



BE SURE YOU SAY

Schweppes



PURVEYORS OF NOBLE REFRESHING DRINKS DURING EIGHT REIGNS

(Continued.)

in gall and honey. The gall preponderated after Eve was crippled by an accident and compelled to the weary search for a cure that was to expose her to Adam's desertion to another woman. How he is restored to Eve is likewise the result of an accident, and the reconciliation is soundly in keeping with their diverse and yet complementary personalities. One vivid scene follows another in "Gall and Honey"; the Swiss hotel and the winter-sporting crowd, the Leicestershire hunting-box the young wife found so uncongenial after her Cotswold home, the hunting-field where her supplanter was killed and the sterilised world within a world of the sanatorium. Here is a noteworthy first novel that testifies to a new novelist's eye both for landscape and environment, and for the matrimonial hazards of an Adam and Eve of the present generation.

Consciously or not, Diana Young has conveyed the impression she has singled out a repellently self-centred woman for the heroine of "The Lonely Guest." Katherine, it is true, had been victimised by a selfish father, and in the first chapter she is discovered at the funeral rejoicing in her emancipation. That is understandable. She was thirty-five, and the years that the locusts had eaten were bitter in remembrance. Yet she might, one would have thought, have had a compassionate passing thought for a dead man whose nature had been too inhuman for him to win the normal affection of his children. But if she did, she—or Miss Young—has kept it to herself, and it follows one is prejudiced against her from the start. However, her vicissitudes are interesting, and her emergence from frustration into a passionate love-affair well developed.

J. M. Scott's "Snowstone" was a thrilling novel that ran into a third edition. Some of the people in it reappear in "The Silver Land," and return to the far North on an expedition in search of the Eskimo tribes they surmise

might exist beyond the farthest rim of civilisation. The enterprise had been suggested to them by the mystery of a dying Eskimo who was washed ashore in his kayak on a Scottish island. The chapter headed "The Spirit of Unrest" contains a fascinating dissertation on the migration of birds and men, one of the many delightful passages in an uncommon book. By following the flight of the wild geese over Greenland, the explorers were led to the Ice Gap barrier and across the frozen silences to the unknown tribe of the castaway—a Stone Age community, and as yet unexploited by civilisation. One young Englishman threw in his lot with these primitive beings and refused to leave them, resolved that he would dedicate himself to tutoring and preparing them for the impact of money and civilised morality. His words express a part of the peculiar charm of "The Silver Land." "For instance," says he, "you discover what a lot of things that seemed essential in England are really quite unnecessary to one's happiness."

BOOKS REVIEWED.

- Castle Corner. By Joyce Cary. (Gollancz; 8s. 6d.)
 The Prodigal Parents. By Sinclair Lewis. (Cape; 7s. 6d.)
 Recapture the Moon. By Sylvia Thompson. (Heinemann; 8s. 6d.)
 Gall and Honey. By Hilda Vivian Ingram. (Newnes; 3s. 6d.)
 The Lonely Guest. By Diana Young. (Nicholson and Watson; 7s. 6d.)
 The Silver Land. By J. M. Scott. (Hodder and Stoughton; 7s. 6d.)
 North-West Passage. By Kenneth Roberts. (Collins; 9s. 6d.)
 Children of Strangers. By Lyle Saxon. (Bodley Head; 7s. 6d.)
 Monpti. By Gabor Vasary. (Putnam; 7s. 6d.)
 The House Will Come Down. By E. F. Stucley. (Duckworth; 7s. 6d.)
 Hidden. By H. C. Armstrong. (Barker; 7s. 6d.)
 The Devil and the C.I.D. By E. C. R. Lorac. (Collins; 7s. 6d.)
 The Last Trumpet. By Todd Downing. (Methuen; 7s. 6d.)

There is pioneering of a different sort in Kenneth Roberts's "North-West Passage," a vast novel that has taken the American public by storm. He sets out to do for New England what he asserts the historians have failed to do—tell you how the individuals who laid its foundations in the mid-eighteenth century lived, looked, and talked. We do not find the women come through very well, but undoubtedly the vigour and mentality of the backwoods-men are recaptured, and Mr. Roberts has had a rare find in the amazing life of Robert Rogers, the central figure. Here is the man who forecast the North-West trade route from the Atlantic to the Pacific, who was a heroic leader of Rangers against the French and Indians, and who survived betrayal and foul maltreatment to peter out, a gin-sodden wreck, in the Fleet prison. The action moves dramatically; which is just as well, since the amount of material Mr. Roberts employs is prodigious. The Revolution is brewing, and in the Colonists stirring uneasily under British domination is foreshadowed the temper of the men who were soon to fire the shot heard round the world.

The other American novel of the month is "Children of Strangers," by Lyle Saxon, which is a realistic study of the free mulattoes in the Southern States. These unfortunates, who are the descendants of the planters who flourished before the Civil War, have only the scraps and tatters of the old estates left to them and are bitterly poor, but they preserve their pride of race. They exist as a people apart; "children of strangers," as the title puts it, to negroes and whites alike. The fine craftsmanship of Mr. Saxon's work commends it, and the subject he has chosen has inspired him to write a tragedy memorable both in feeling and its Southern setting.

And that brings us to Gabor Vasary, a young Hungarian author of wit and sensitive imagination, who relates minutely how it feels to be a hungry student in Paris. "Monpti" is a romance of youth, with the student's love-story threaded quivering through it, but first and foremost it is the strange, gallant romance of his starvation. Murger would have appreciated the "Monpti" spirit, and hailed Vasary as a fellow-artist. We are fortunate to receive it in an excellent translation, for it is being widely read on the Continent.

The remaining books are murder-stories. "The House Will Come Down," by E. F. Stucley, explores the emotional problems of Linda Flower, who dropped an untamed foreign revolutionary into an English countryside and was as much startled as her neighbours by the sinister events that ensued. Linda is a convincing young woman, and the relentless facts brought home to her are sensational. "Hidden," by H. C. Armstrong, has the literary quality one would expect from an author who has established himself as a successful biographer. Its blend of realism and mystery is unusually attractive, and the excitements are worked up to a powerful climax. "The Devil and the C.I.D." is a first-rate Lorac novel: no intelligent lover of thrillers can ask for anything better than that. "The Last Trumpet" is by Todd Downing, who may be remembered for "Vultures in the Sky." Hugh Rennert moves mysteriously, as usual, through his investigations of murder in the bull-ring, and that the design of the crime is far-fetched in no way detracts from the liveliness of the hue and cry.

JANE'S "FIGHTING SHIPS"—1937.

THE great volume of Naval construction now being undertaken not only by all the leading Powers, but by many lesser ones, makes the new edition of Jane's "Fighting Ships" (Sampson Low, Marston and Co.; £2 2s.) a work of even more interest than usual. Details are given of the new squadron of British battleships—"George V.," "Prince of Wales," "Anson," "Jellicoe" and "Beatty"—all of which have now been laid down; there is a plan of the new French 35,000-ton vessels; and there are details of their German "opposite numbers." There is also a revised plan of the Italian "Littorio" class battleships, and photographs of the reconstructed "Cesare" and "Cavour." Naturally, the reader will turn first to the records of the changes in our own Navy in 1937. He will find a plan of the new aircraft-carrier "Ark Royal," due for completion in the summer, and details of the other four carriers, which have all been begun. The new destroyers of the "Javelin" type will be the first single-funnelled destroyers built for the Navy in this century. The state of the Japanese Navy is a matter of moment just now; but only a few new ships are mentioned as having been added in the past year. Four new battleships are projected, believed to be ships of 35,000 tons (not 40,000, as suggested in some quarters). The photographs, as always in "Fighting Ships," are invaluable, and the whole has been most ably edited by Mr. Francis E. McMurtrie, A.I.N.A.



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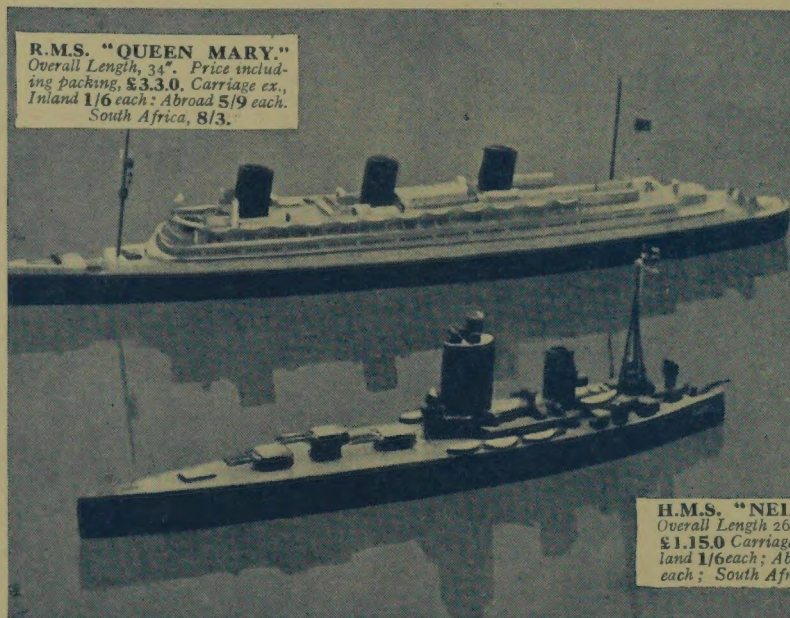
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